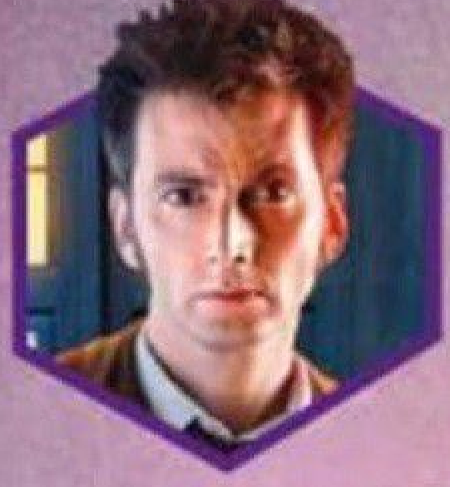

TEST OF TIME
David Tennant interview

WIN!

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
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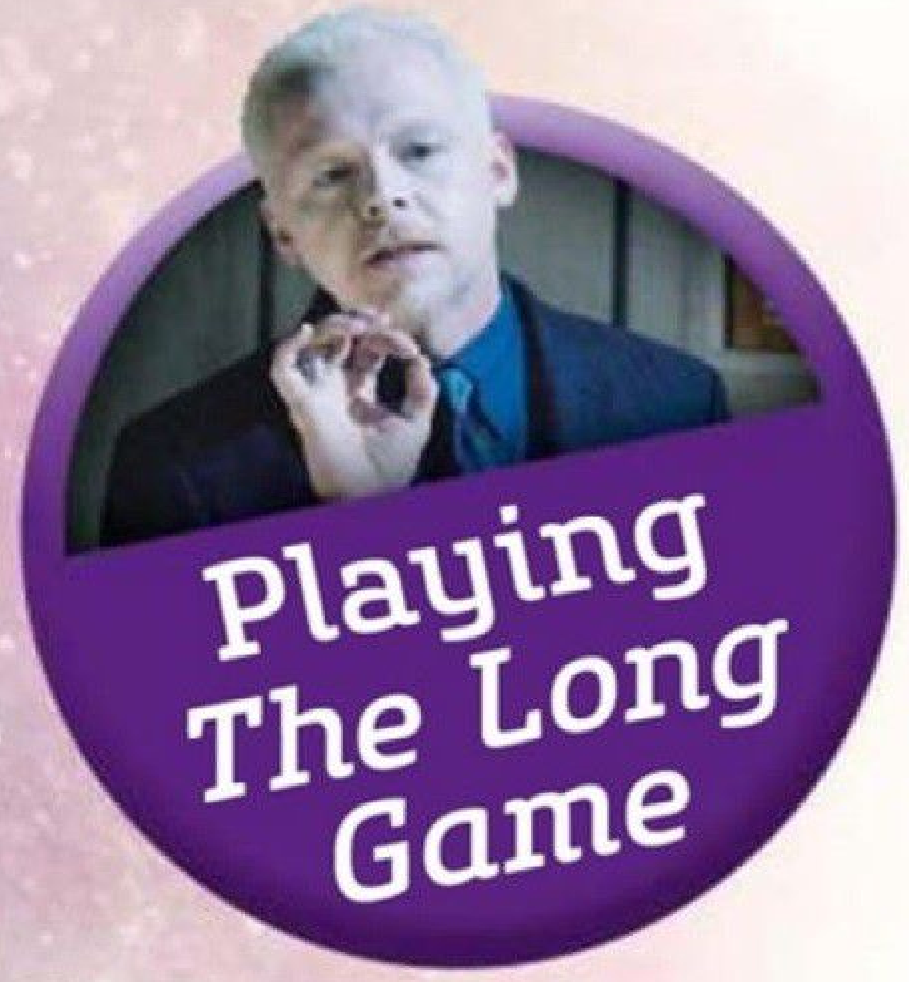

SERIAL THRILLER
Eric Saward previews *Resurrection of the Daleks*

SOURCE MATERIAL
Cutting it fine with costume designer Howard Burden

THE NEW *PLANET OF THE DALEKS* REVEALED

"Everyone turned up to the party dressed as me!"

WHAT *IS* SHE LIKE?
Jodie Whittaker
THE ONLY INTERVIEW

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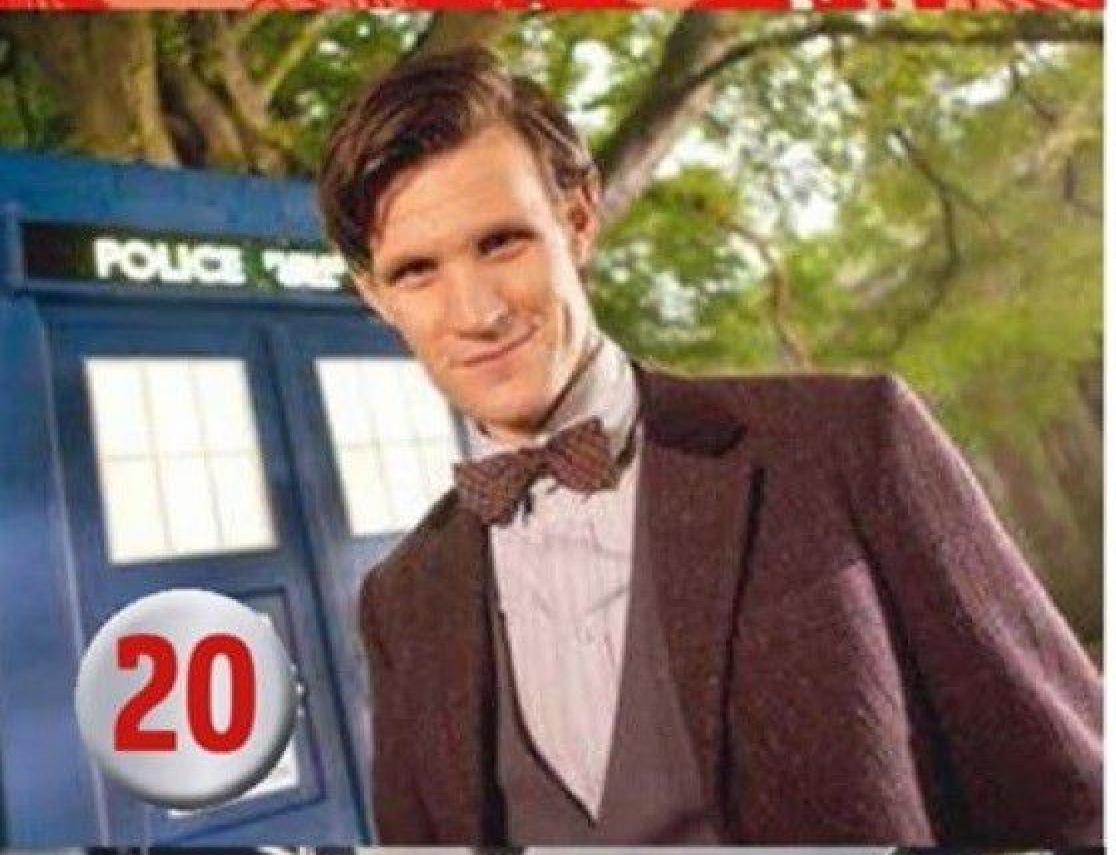

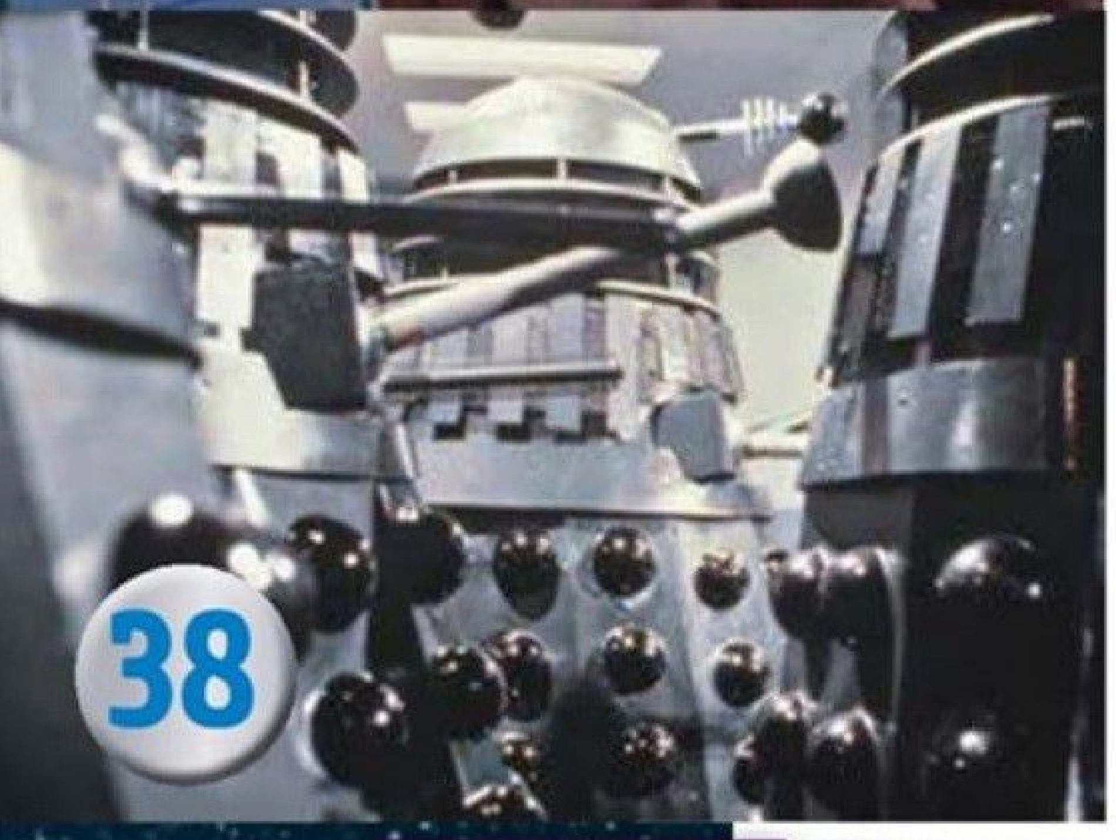

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In loving memory of Paul Condon. We'll miss you more than you could ever know.

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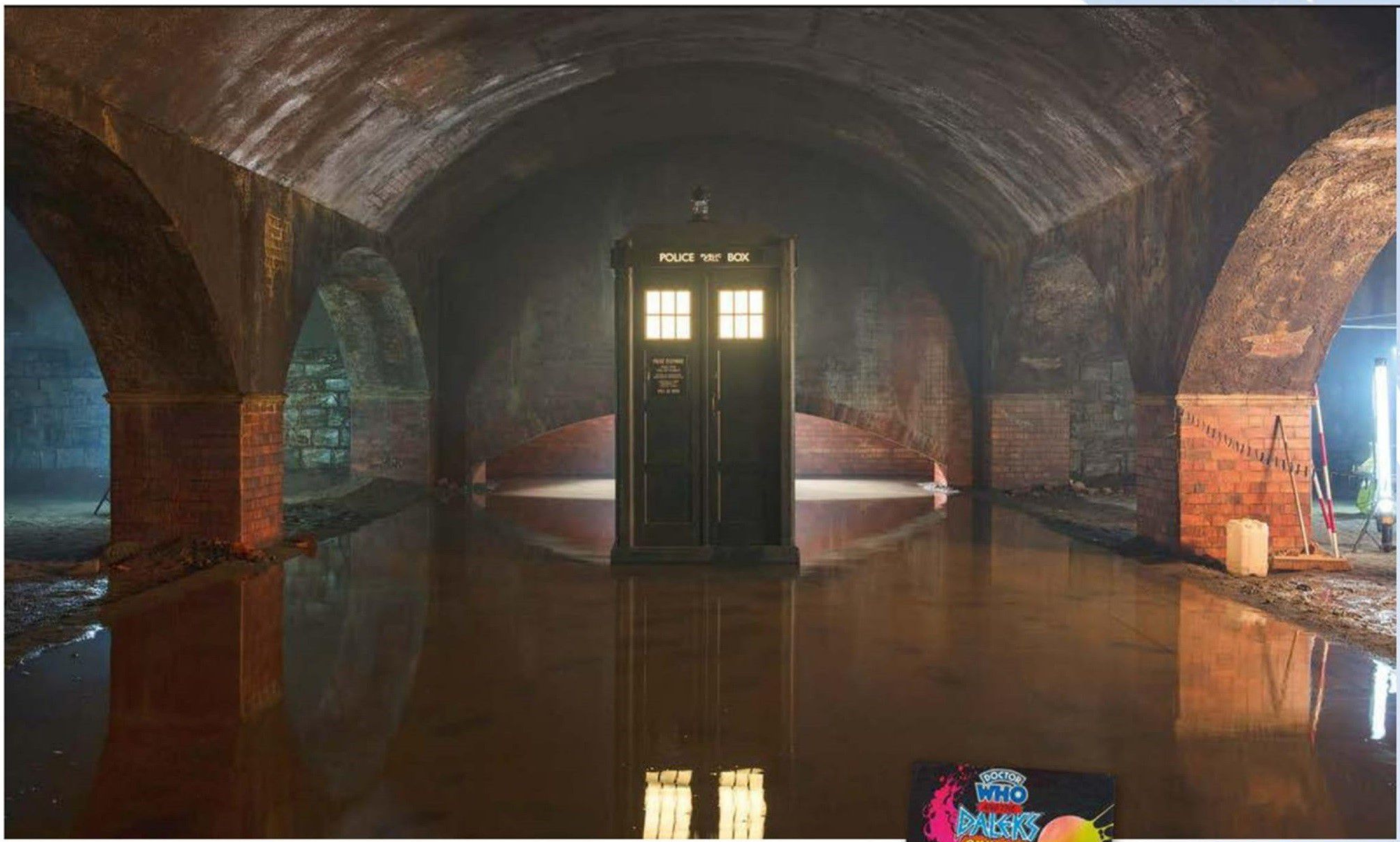
Welcome

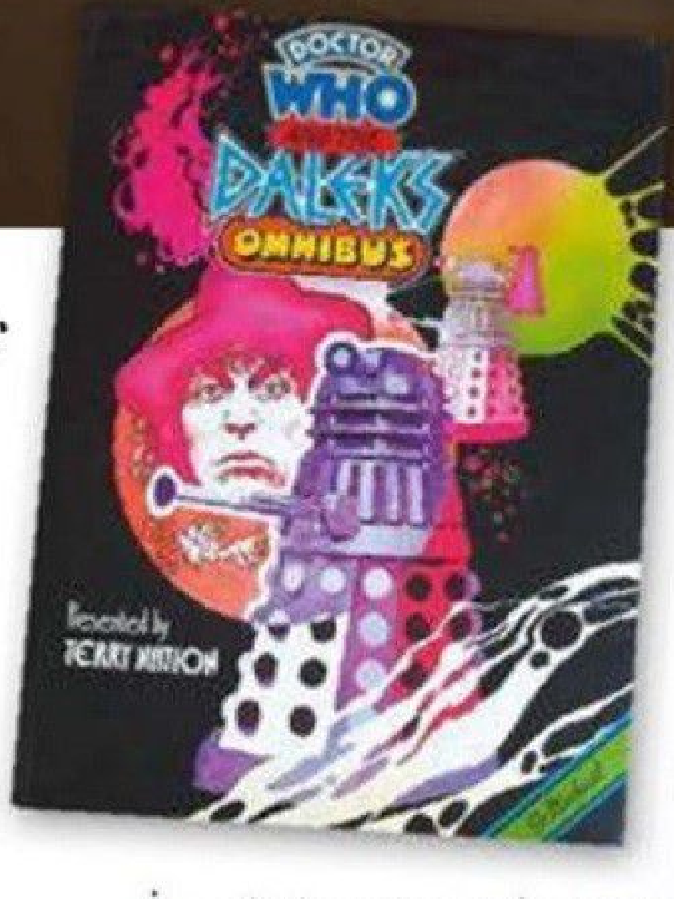


Why do we love lists so much? It's a fan thing, and by that I don't just mean *Doctor Who* fans – whether you're a stamp collector or a football statistician, a carefully compiled list is both a useful record and a reflection of the things you care about.

List making has other uses too, and in this issue we're featuring what I consider one of the most important articles we publish each year. Back in December we asked you to rank your favourite episodes of 2018-19, and to tell us what else you thought of the most recent, groundbreaking series.

The episode that topped our poll is a deserving winner, and while I'm delighted for everyone involved in the stories, books and articles that did well, I'm intrigued about some of the things that are happening at the other end of our survey. When it comes to **Doctor Who Magazine** we'll be looking very closely at what you're *less* enthusiastic about. As you may have guessed, the sections regarding **DWM** were cunningly designed to tell us about what we could be doing better. After all, as somebody once said, success teaches you nothing.

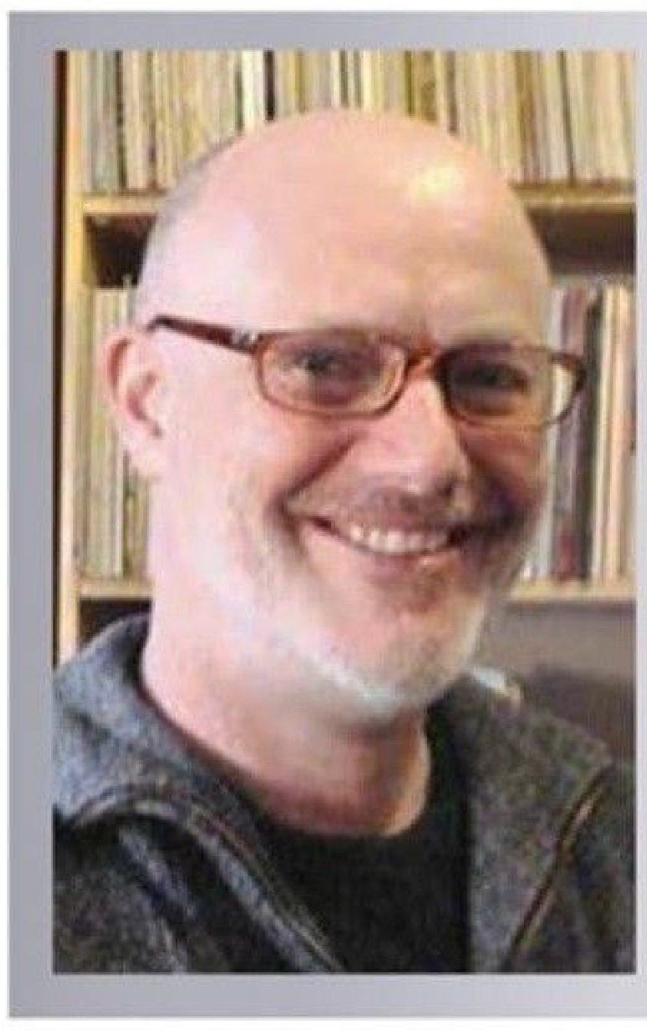
One thing I'm prepared to be much less objective about is the 1973 story *Planet of the Daleks*. I've always had a huge nostalgia for this Third Doctor epic, even though I'm not old enough to have seen its original broadcast. I've loved it ever since I read Terrance Dicks' novelisation, not in paperback form but when it appeared in the *Doctor Who and the Daleks Omnibus*. This jumble-sale treasure included a reprint of the story adorned with evocative illustrations. When I finally got to see the television serial it didn't disappoint, although it's obvious that Terry Nation's imagination was significantly grander than the resources of the BBC's Visual Effects Department – or indeed *anyone* in the film and TV industry at that time.



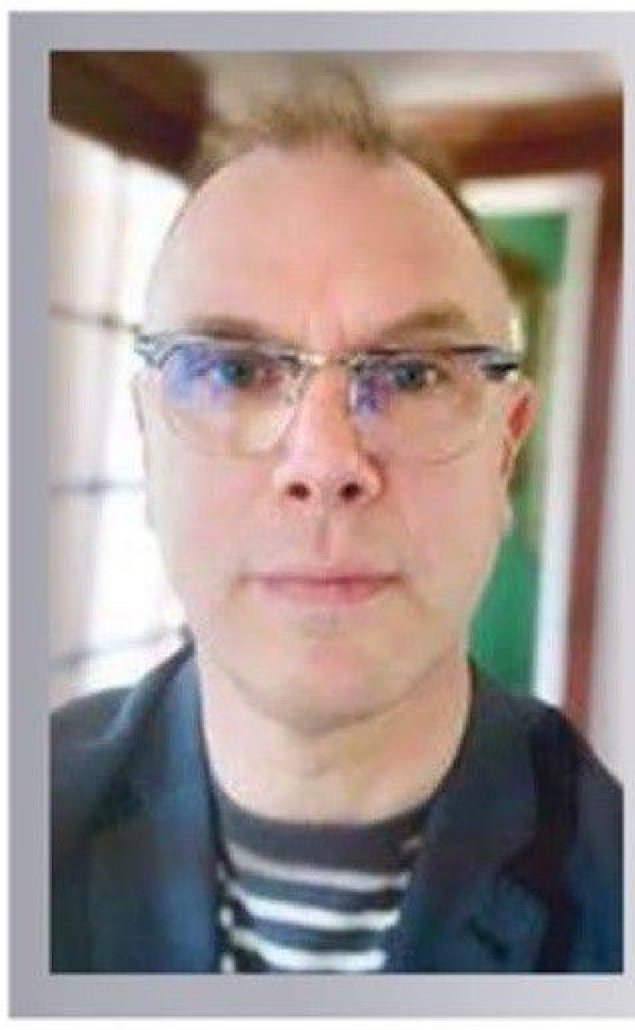
Our exclusive preview of the story's new Blu-ray presentation shows how that's all about to change. Now enhanced with computer-generated effects and a 5.1 surround mix, will *Planet of the Daleks* finally look and sound the way I imagined it when I gazed at those pictures all those years ago? I'm sure it will, but to be honest I don't need an excuse to revisit the jungle world of Spiridon. Ten thousand Daleks, poised to conquer the universe? Bring 'em on!

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

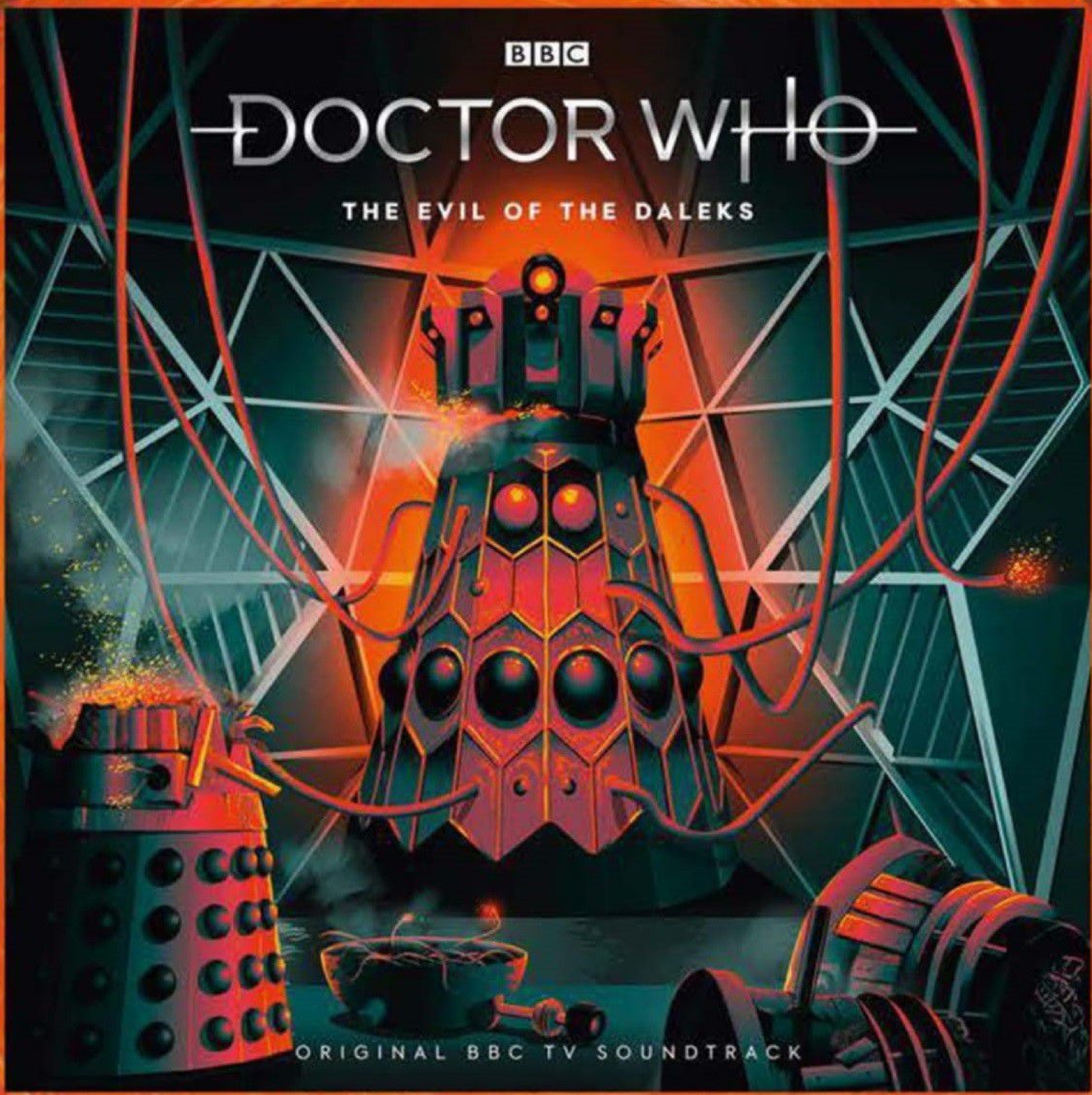


Scott Gray
An expatriate New Zealander, Scott has been writing the **DWM** comic strip on and off since 1992. He's somehow survived seven editors, six Doctors and three showrunners. Scott also edits Panini UK's Collectors' Edition line and has written comics for Marvel. His latest strip, *Herald of Madness*, comes to an end on page 43.



Piers Britton
Piers teaches on television and film, focusing on costume and production design. The co-author of *Reading Between Designs*, he recently contributed to **DWM**'s *Costume Design* special and is currently writing a book devoted to design for *Doctor Who*. The first part of his interview with Howard Burden begins on page 20.

Martin Ruddock
Martin made his **DWM** debut as a reviewer in issue 490, and has since written several features. On page 38 he looks at the new special effects created for the *Planet of the Daleks* Blu-ray. A regular contributor to music magazine *Shindig!*, he can often be found being walked by a small, excitable dog.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Production NOTES

Showrunner Chris Chibnall writes exclusively for **Doctor Who Magazine**...

Photo © Jeff Gilbert

Can I write something about this issue's cover star, the Doctor herself, Jodie Whittaker? Of course. But where do I start?

I've been working with her, on and off, since 2012 now. She should be easy to sum up. But she's not. It's hard to summarise someone this impressive, this continually surprising, who keeps raising the bar of their own talent.

I'll tell you some stories about her instead.

When I met Jodie to talk about whether she'd be interested in auditioning for the Doctor (she thought we were going to be talking about *Broadchurch*), I genuinely had no sense what her response would be. She asked after the new job, and then whether she could have a part as a villain. When I told her it was for the Doctor, she looked like her mind had just looped in on itself. By the end of the conversation, she asked if she could have a few days to think about whether she'd want to put herself into that process. Because, she said, she'd have to think first about the impact on her life, and all that it would entail – not just for her. So she asked for time to discuss and consider.

She called me less than 48 hours later. I was walking along the street near my parents' house. And she said, "I've thought about it, and I'm not just gonna audition for this, I'm gonna fight for it, really hard, because I know what it is, and I know what this means, and I really want it and I really want to represent this change." As statements of intent go, it was strong. She was as good as her word. We all knew that being the first female Doctor would mean a lot of scrutiny, a lot of work, and it would need someone who was happy to stand there, own it, and not be cowed.

I was reminded of her promise to represent that change when we were in San Diego for our first Comic-Con last year. There was a Her Universe cosplay competition – a huge event. Jodie had been asked to make an unannounced appearance to award prizes at the end. When we got there, we saw what was happening, and the amount of amazing cosplayers strutting down the catwalk. And Jodie immediately asked: "Have you got a costume like mine?" The organisers found one fast, she was handed a sonic, and she went out onto the catwalk as an unannounced cosplayer, hood over her face, before pulling the hood down to reveal who it was. The room went wild. Jodie owned the catwalk. It was an extraordinary moment. Way before an episode had been transmitted, the new Doctor was owning the part, and owning the rules. (The video's there on YouTube [see *tinyurl.com/JodieUniverse – Ed*].)

I hope that makes it clear how much she loves being the Doctor. When we met, about a month after shooting for the first series had finished, in Sheffield for the press launch, she was there in her costume for a photo shoot outside Sheffield train station. The first thing she said was, "I've really missed wearing this coat!"

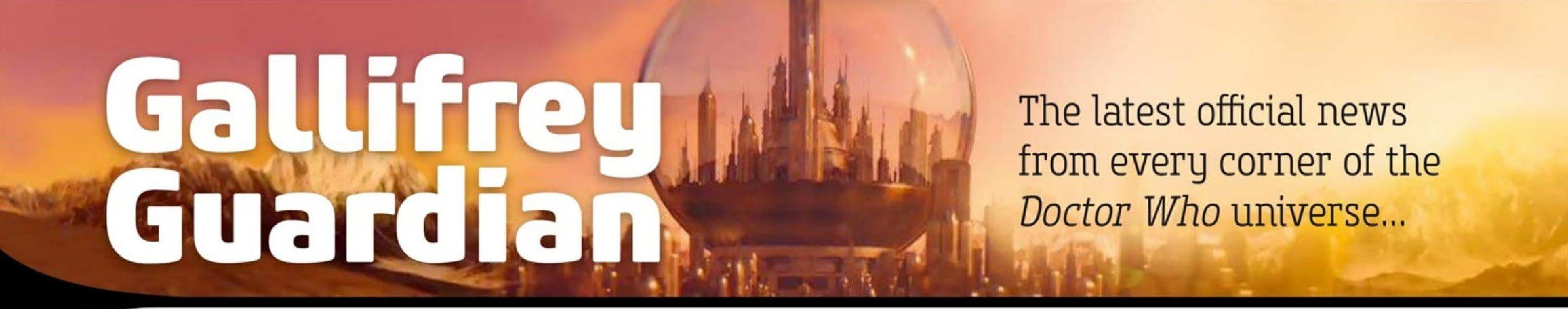
Her joy for the part, for the show, and for the process is infectious. From the start we've had a rule that the people we work with need to be kind and collaborative and fun and without ego, as well as brilliant. It's important for the working environment. Jodie (along with Mandip and Tosin and Brad) embodies that. Every guest actor is welcomed, every visitor to the set acknowledged. She's both a team player and a great leader. Her first day on set, filming the regeneration, she went round introducing herself to every member of the crew. By the end of the day, all those new faces to her were completely on board with the Thirteenth Doctor. That continues to this day: it is such a happy set. A lot of laughter.

Ambitious, rigorous, considered, thoughtful, full of talent, energy and fun. Every new day's rushes are a joy. Always restless, never satisfied. Collegiate and collaborative. Brave. That doesn't even begin to do her justice. Everyone on this production is proud to serve at the pleasure of the Thirteenth Doctor. **DWM**

Above: The *Doctor Who* panel at the 2018 San Diego Comic-Con, with Jodie Whittaker, Tosin Cole, Mandip Gill, Chris Chibnall and Matt Strevens.

Right: Chris and Jodie at the world premiere of *The Woman Who Fell to Earth* in Sheffield on 24 September 2018.

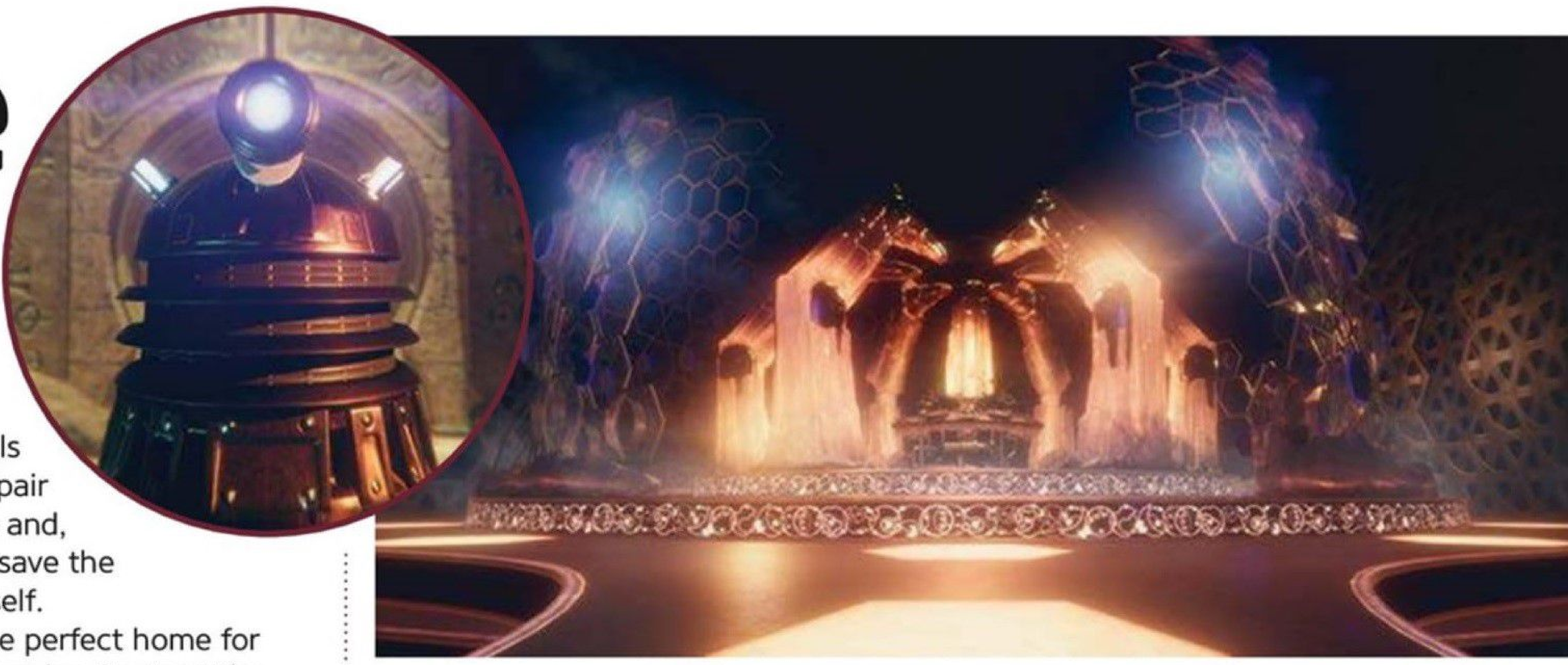
Far right: Jodie's surprise appearance wows the crowd at the Her Universe Fashion Show 2018.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Edge of Time



Battle Daleks and enter the TARDIS in the new VR game *The Edge of Time*.

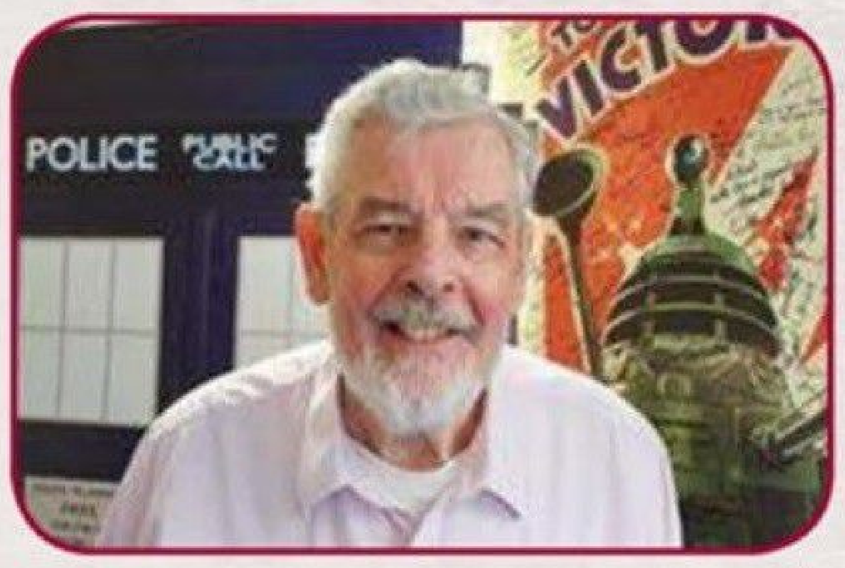
A feature-length virtual reality video game featuring the voice of Jodie Whittaker's Doctor will arrive this September.

The Edge of Time sees the Doctor hurled through time to the end of the universe, where a virus that threatens to rip apart reality has been unleashed. Armed with the sonic screwdriver, players will be set puzzles, encounter familiar faces from the Doctor's world, battle new monsters, and face the Daleks. Players will also have the opportunity to pilot the TARDIS to recover a series of powerful time crystals that can repair space-time and, ultimately, save the universe itself.

"VR is the perfect home for a truly immersive *Doctor Who* adventure," says Bradley Crooks, BBC Studios' Head of Digital Entertainment & Games. "Fans and newcomers alike will be able to experience the universe of *Doctor Who* like never before, working with the Doctor and facing enemies new and old. Gaming is a key part of the future of *Doctor Who* and allows us to tell new and exciting stories beyond the TV screen."

Published by PlayStack and developed by the immersive entertainment studio Maze Theory, *Doctor Who: The Edge of Time* will launch on PlayStation VR, Oculus Rift, Oculus Quest, HTC Vive and Vive Cosmos in September, price TBA. Meanwhile, *Doctor Who*'s debut animated VR experience *The Runaway* will be available soon on Oculus Rift and HTC Vive, with a 360 version for Oculus Go, Gear VR and YouTube.

The Sounds of Doom

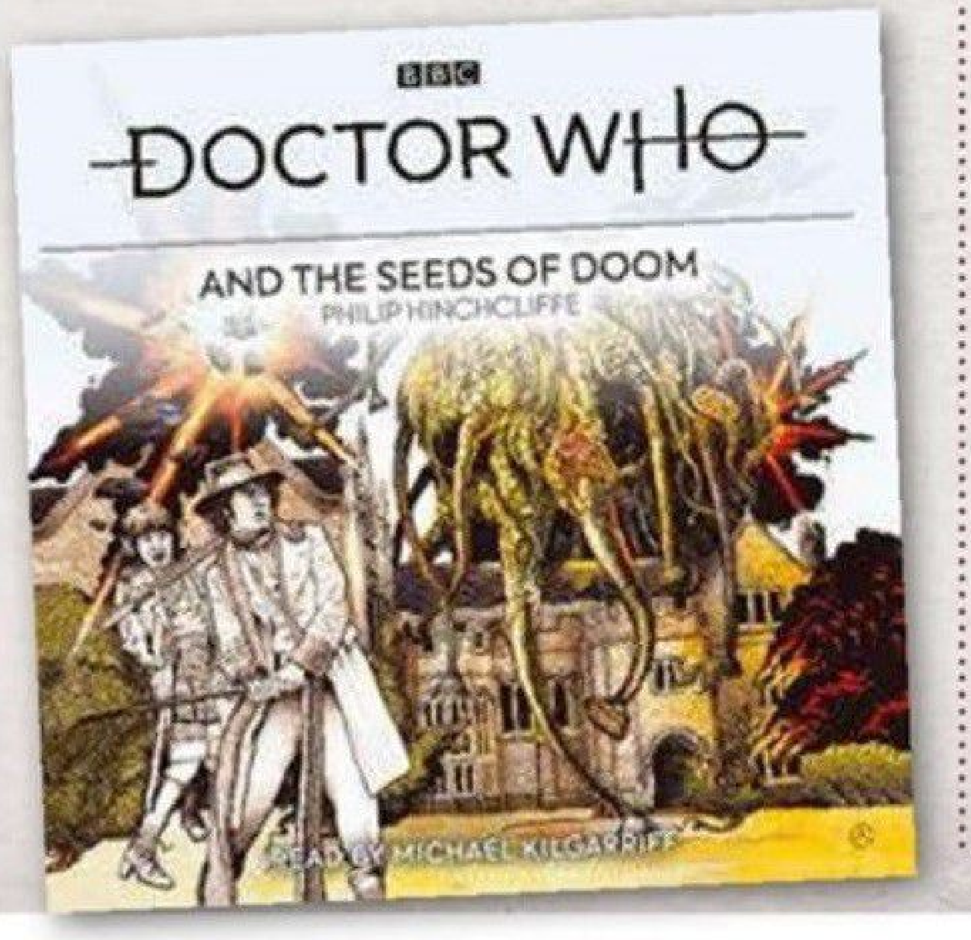


Michael Kilgarriff reads *The Seeds of Doom*. Photo © Neil Gardner.

Doctor Who and the Seeds of Doom **is set to be released as a BBC Audio talking book later this year.**

Philip Hinchcliffe's novelisation of Robert Banks Stewart's 1976 TV serial – featuring Tom Baker as the Fourth Doctor and Elisabeth Sladen as Sarah Jane Smith – is read by actor Michael Kilgarriff, who played K1 in Tom Baker's debut story *Robot* (1974-75) and who has previously read *Doctor Who and the Tomb of the Cybermen*. Sound design for the release will be provided by Simon Power. *Doctor Who and the Seeds of Doom* will be available from 5 September 2019, RRP £20.

Also on the way from BBC Audio are talking books of *Terminus* in August, and Eric Saward's new novelisation of *Resurrection of the Daleks* in September. August will also see the release of *The Lost TV Episodes Collection Two: 1965-1966* (which includes the soundtracks to *Mission to the Unknown*, *The Daleks' Master Plan*, *The Massacre of St Bartholomew's Eve*, *The Celestial Toymaker* and *The Savages*).



Tennant and Tate Steelbook

BBC
DOCTOR WHO

David Tennant's last full run of adventures as the Tenth Doctor has been released as a Blu-ray Steelbook, with cover art by Sophie Cowdrey. Series 4, which sees the return of Catherine Tate as Donna Noble, also stars Billie Piper (Rose Tyler), Freema Agyeman (Martha Jones), John Barrowman (Captain Jack Harkness) and Elisabeth Sladen (Sarah Jane Smith). The Blu-ray includes all 13 episodes from the 2008 series plus the 2007 Christmas Special *Voyage of the Damned*, the 2007 *Children in Need* mini-episode *Time Crash*, episodes of *Doctor Who Confidential*, video diaries, commentaries, trailers and deleted scenes. It's available now from Amazon, priced £23.99.

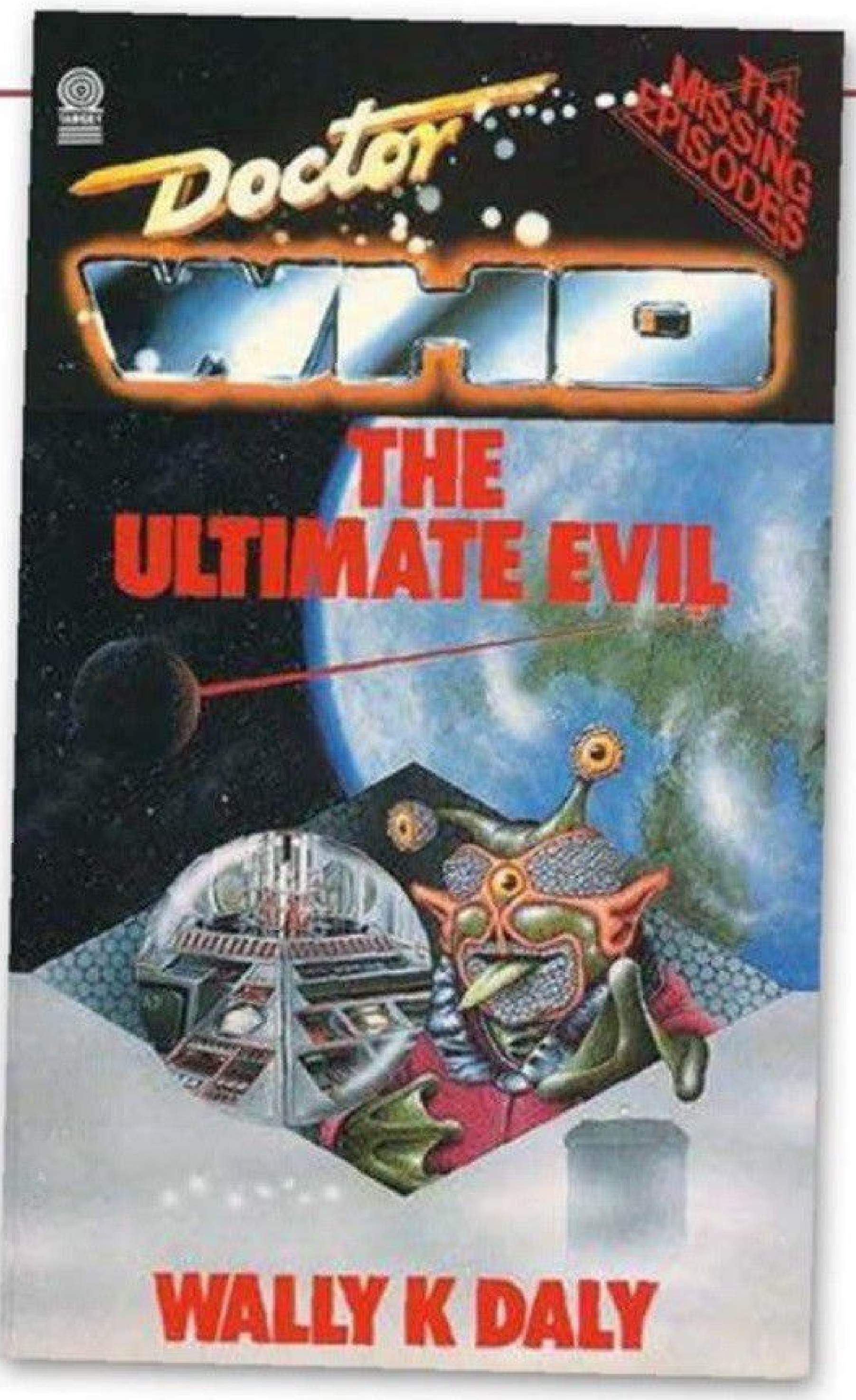
The Doctor (David Tennant) and Donna (Catherine Tate) in Series 4 (2008).

The Ultimate Audio

Two 1980s *Doctor Who* stories, originally intended for TV but never made, are being brought to life as full-cast audio dramas with the original leads.

Nightmare Country was written by Stephen Gallagher for 1983's Season 20, with Peter Davison (the Fifth Doctor), Janet Fielding (Tegan) and Mark Strickson (Turlough). *The Ultimate Evil* was written by Wally K Daly for 1986's Season 23, with Sixth Doctor Colin Baker and Nicola Bryant (Peri). Both stories have been adapted by the original writers for Big Finish's *Lost Stories* range.

Nicola Bryant, Wally K Daly and Colin Baker at the recording of *The Ultimate Evil*.



Of *Nightmare Country*, Stephen Gallagher says, "[Writer] Guy Adams approached me and said, 'Would you be interested in doing something for Big Finish?' I wasn't really in a position to start anything new at the time so I said no. And then after a while I remembered that after *Terminus* [Stephen's 1983 *Doctor Who* serial] I'd offered another story which [script editor] Eric Saward turned down with the memorable rejection letter: 'I'm sorry Steve, it's another million-dollar movie and we just can't afford to do them.' So my million-dollar movie was sitting there in the filing cabinet and I found it in a fit state to perhaps take a bit further. I'd say 80 per cent of this was written – and rejected – way back then. And now here we are today."

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING PETER DAVISON, JANET FIELDING AND MARK STRICKSON
THE LOST STORIES
NIGHTMARE COUNTRY
BY STEPHEN GALLAGHER

Mark Strickston returns to play Turlough in *Nightmare Country*.

Talking to **Doctor Who Magazine** about *The Ultimate Evil*, producer David Richardson says, "It's become something of a personal mission – finding those missing treasures from *Doctor Who*'s past, and then bringing them back to life with the original stars in as authentic a way as possible. When we made *The Nightmare Fair* and *Mission to Magnus* some years back, sadly we weren't able to secure the rights to *The Ultimate Evil*. But fast forward to 2019 and we have Wally K Daly on board, adapting his original TV script for audio at last. It's been wonderful to finally meet Mordant and Escoval and to bring the long-discarded Holiday Ball out of an old TARDIS cupboard... It's 1985 all over again, and I couldn't be happier."

Wally K Daly says, "I wrote *The Ultimate Evil* for TV in 1984, but it was never made because Michael Grade had decided to take *Doctor Who* off the air. I then adapted it as a novel some years later [published in 1989 by Target Books], but I am delighted to now bring it back as an audio play. It's proof that it's impossible to kill *Doctor Who*!"

"It's the last of the un-dones," adds Colin Baker. "*The Ultimate Evil* by Wally K Daly. A name I thought was an invention. I didn't believe there was a Wally K Daly or ever would be... but there is! And he was here while we recorded. It's a good old-fashioned 1980s *Doctor Who* story."

"It really does have that very 80s feel," agrees Nicola Bryant, who's returned to play Peri. "It's an authentic script so we're producing it exactly as it would've been then. It's a great cast, really beautifully put together and it's always lovely, Colin and I working together again. It's sad when one sheep is left out of the fold, so it's exciting to finally get to do our last lost story. And it's always pleasing for me to pretend to be a teenager again," Nicola adds with a laugh. "The fountain of eternal youth is Big Finish."

The Ultimate Evil and *Nightmare Country* will be available from *bigfinish.com* on CD or to download in November 2019, price TBC. They're available to pre-order now.

Short Trip of a Lifetime

To commemorate the death of their much-missed colleague, Big Finish is running the 'Paul Spragg Memorial Short Trips Opportunity' for a fourth successive year, offering new writers the chance to submit a story idea for a *Doctor Who: Short Trips* audio adventure. Rob Shearman, who wrote *Dalek* (2005) for the TV series, will be a judge.

"One of the loveliest things about Paul Spragg was the way he saw Big Finish as a huge family, with the listeners being the backbone of it," says Rob. "And so this is the perfect tribute to him, putting the listeners at the forefront, and giving opportunities to new writers to tell their own stories. I can't wait to get my teeth into the new adventures I'm going to read."

The much-missed Paul Spragg.

Entries must be submitted by 30 June 2019 and the winning writer will be contacted before the end of July. Visit *tinyurl.com/ShortTripGuidelines* for full terms and conditions. **DWM**

Galaxy Forum

Your views on the world of *Doctor Who*...

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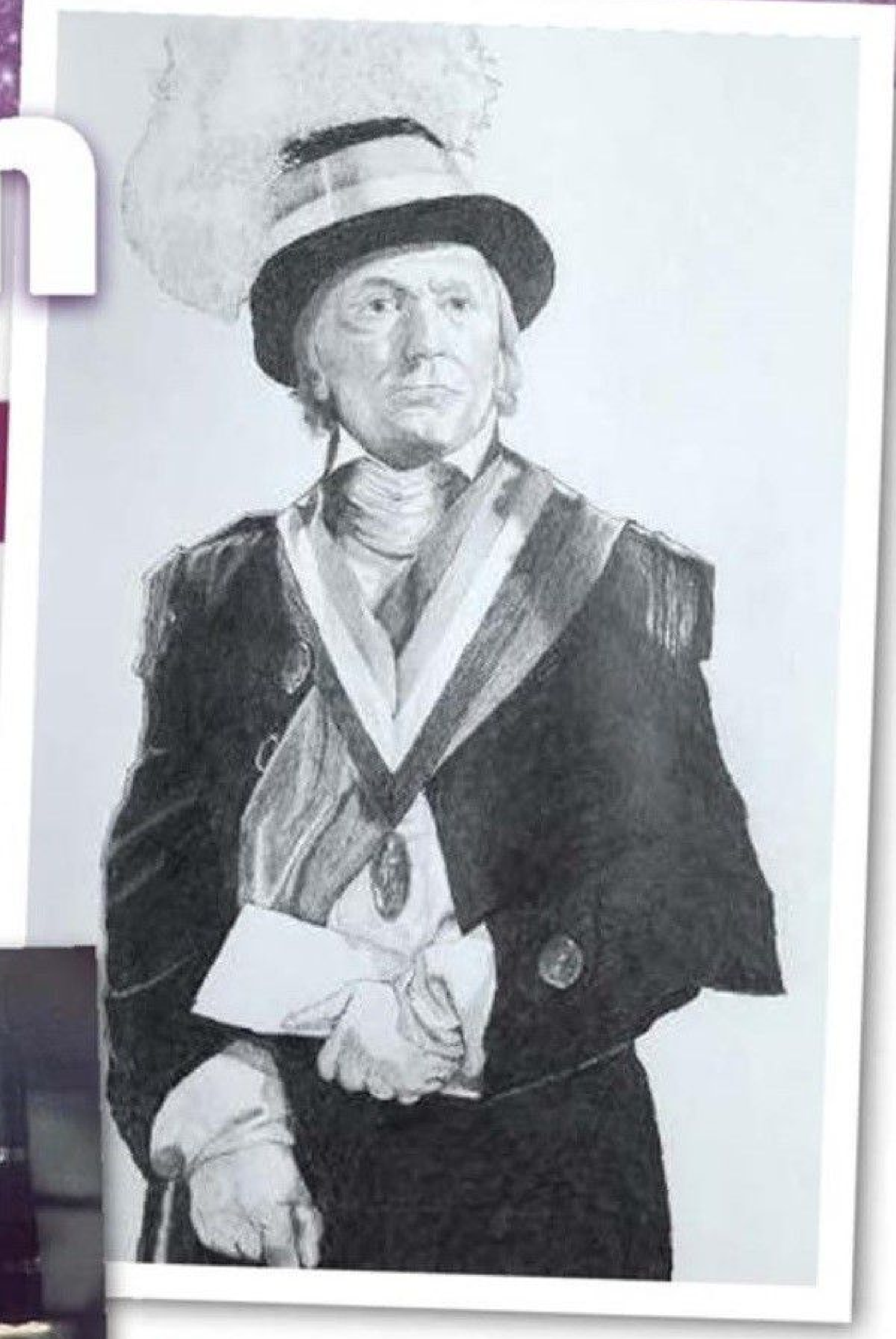


The Reign of Terror by Blaine Coughlan.

Last issue **Doctor Who Magazine** included an exclusive interview with the series' new composer, Segun Akinola...

SOUNDS AMAZING

JACK SNELLING KENT

Issue 538 of **DWM** was absolutely fantastic! The interview with Segun Akinola has to be the highlight for me. Taking over from Murray Gold, who left a very high benchmark, was a difficult job, but when Series 11 aired he gave a fresh new approach to the show with a soundtrack that complemented the series perfectly. Each episode had a different style but the whole series felt self-contained. The interview gave a lovely insight into how he approached the show and his intentions, all of which are noticeable in the end result. I can't wait to see what he does next, *Doctor Who* or otherwise.

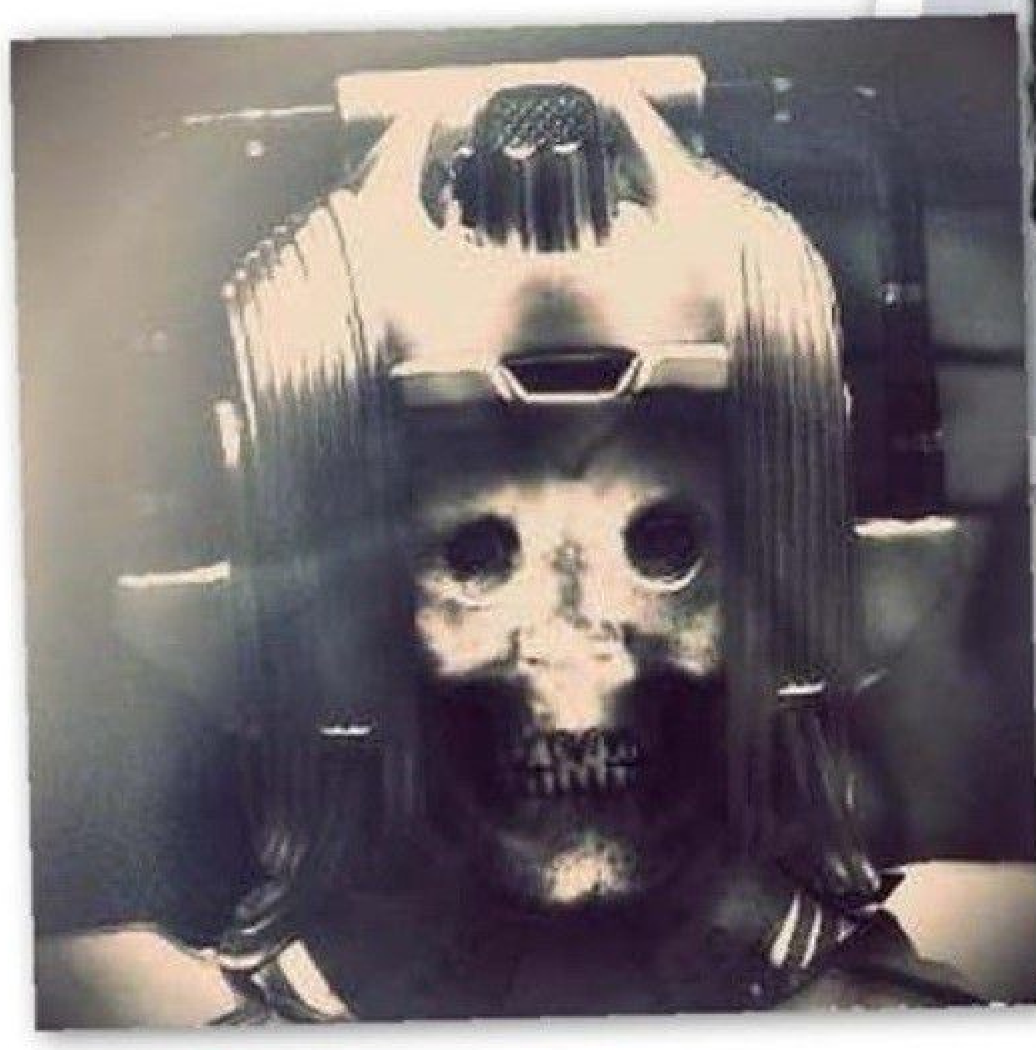
Doctor Who's composer, Segun Akinola.

Prompted by Segun's interview, you've been sharing your musical highlights of *Doctor Who* with us. We begin with a score that's a big favourite of ours in the **DWM** office...

MUSICAL MEMORIES

ADRIAN PORTER EMAIL

Picking a favourite *Doctor Who* score from the last 56 years is an almost impossible task, but Dudley Simpson's sublime music for the Third Doctor story *The Ambassadors of Death* (1970) is surely among the very best. From its melodic UNIT theme to the hauntingly beautiful notes which accompany the appearance of the alien Ambassadors, it's incidental music at its greatest.



Jeff Goddard's *Beneath the Faceplate*.

LOUIS LE GALL SOUTHAMPTON

My fondest musical memories are from when I was 11, just months after Series 3 [2007] aired. I loved Murray Gold's music and asked for the soundtrack, which I got it as a present just before I moved to France. It's the one thing I cherished from England. I loved the soundtrack so much I overplayed *All the Strange Strange Creatures* and *Blink – Suite* so I could make pretty atmospheric stories with my action figures. I wore the CD out and the case got ruined, so it's now stored somewhere in an attic in France. But it's the one *Doctor Who* soundtrack where I could name each song upon listening to the first five seconds. Thanks to Spotify I can now listen to the soundtrack 24/7.

PIP MADELEY EMAIL

To BAFTA and Ivor Novello award-winning composer Geoffrey Burgon, the short periods spent working on *Doctor Who* in the mid-1970s were a mere footnote in a long and distinguished career. And yet, to many discerning *Doctor Who* fans, his deeply atmospheric and beautifully discordant scores for *Terror of the Zygons* [1975] and *The Seeds*

STAR LETTER

SAUL NASSÉ EMAIL

Andrew Cartmel wrote a great tribute to Graeme Curry in **DWM** 537. John Nathan-Turner [*Doctor Who*'s producer from 1980-89] told me about Graeme's 'oddball' story for Season 25 when Neil Penswick and I were doing JNT's 'farewell' interview for the magazine. I also wrote about the special effects for *The Happiness Patrol* and years later at the BBC had the pleasure of working with Dominic Glynn, who wrote the story's wonderful music.

So when I joined the branch of Cambridge University that runs exams around the world and saw that a Graeme Curry worked there I instantly thought: no, can't be? In fact, I concluded: no, it wasn't – and it was only last autumn, when I became the organisation's chief executive, that someone told me it was indeed *the* Graeme Curry. He and I soon met up for a lengthy coffee one afternoon. Chief executive to speechwriter allegedly, but in reality fanboy to scriptwriter.

Graeme as a person was everything you'd expect from his cracking *Doctor Who* script: witty, intelligent and warm. We pledged to meet again, but it was just weeks later that I heard he had been diagnosed with a brain tumour. I dug out vintage copies of the magazine for him to read about *The Happiness Patrol* in hospital, which he was pleased to look at, but I sadly never got to see him again. His many colleagues in the organisation loved him as much as Andrew Cartmel did, and we're all missing the talents that he brought to what we do.

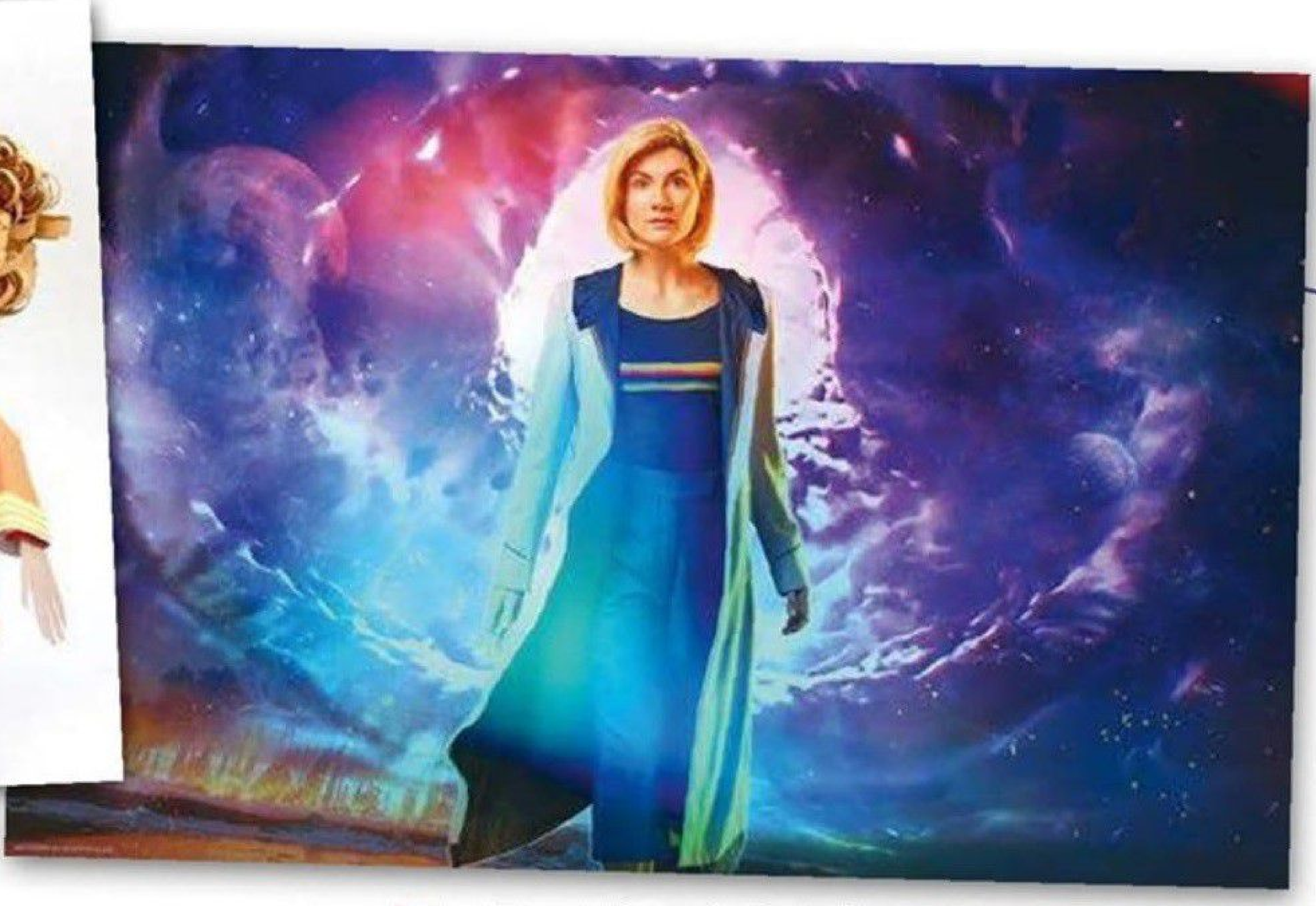
Writer Graeme Curry in 1988.

The Doctor (Sylvester McCoy) in *The Happiness Patrol* (1988).

DWM 302.

UNEARTHED! The original Hand of Fear
DOCTOR WHO
Psycho candy!
It takes all sorts: the Doctor falls foul of the Kandy Man in this issue's archive

Ryan Hall's paper-and-card model of the Sixth Doctor.



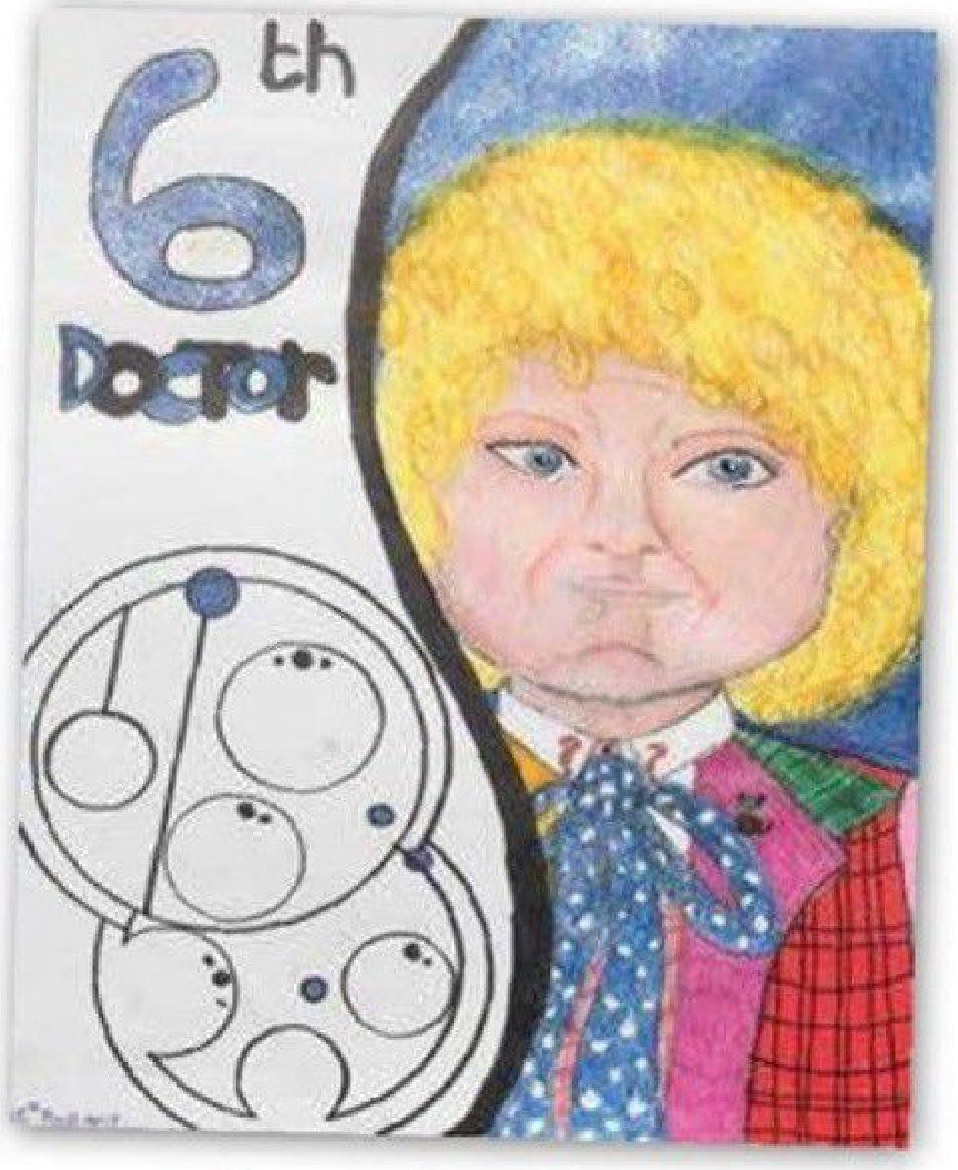
The Thirteenth Doctor, by Buster Owen.

of Doom [1976] remain two of the finest in the show's history. Unforgettable stuff.

BRIAN COOPER EMAIL
Picking my favourite scores from either of the 21st-century composers is very difficult as the musical world of *Doctor Who* has so many wonderful tracks. *The Girl in the Fireplace* is one of my favourite soundtracks from Murray Gold, with its unique and magical score. *This is Gallifrey* and *I Am the Doctor* have had a place in my heart from the very first time I heard them, along with, more recently, Segun Akinola's *Resolution* score.

SIENNA JONES EMAIL
I love Segun Akinola's music but, with all respect, no one can come close to the brilliance of Murray Gold! What evidence do I have, I hear you cry? Well, just listen to the heartbreaking music at the end of *Doomsday* [2006], or the thrilling score accompanying Professor Yana's realisation of his true identity in *Utopia* [2007]. And there's plenty more where that came from. The man is a genius.

SARAH WICKS EMAIL
Music is powerful and I don't think I've ever been more affected by a piece of music than Murray Gold's haunting soundtrack to *Doomsday*, especially the moment where Rose gets separated from the Doctor. I get emotional just thinking about it now! Also, has anyone else noticed that we hear a very stripped-back version of the *Doomsday* theme in *Rose* [2005], when Rose enters the TARDIS for the first time? Like musical bookends to her time with the Doctor.



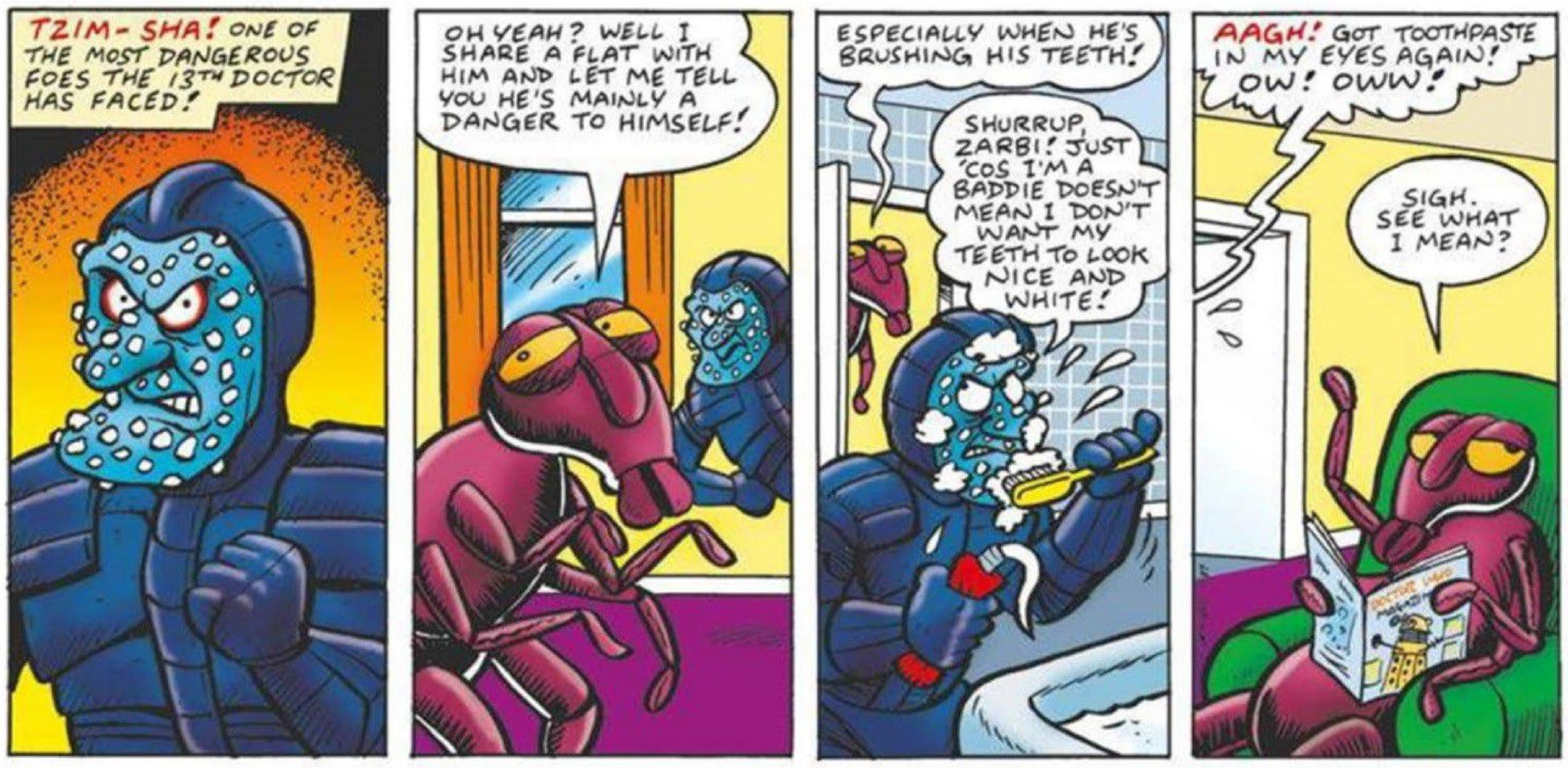
Cheryl Thorne's drawing of her favourite Doctor.

MARTIN PAXMAN EMAIL
Best *Doctor Who* incidental music composer? I reckon it's the vastly underrated Norman Kay. He only did three stories – *100,000 BC* [aka *An Unearthly Child*, 1963], *The Keys of Marinus* and *The Sensorites* [both 1964] – but the strange sounds he created for those early adventures never fail to give me chills. It probably helps that I listened to that first story hundreds of times since taping it back in 1981 during *The Five Faces of Doctor Who* season on BBC2!

GILES FRIEND EMAIL
I grew up during the time when the BBC Radiophonic Workshop provided all the incidental music for *Doctor Who*, so the composers from that era are my favourites. There's nothing that comes close to Malcolm Clarke's →

The Daft Dimension

BY LEW STRINGER


TZIM-SHA! ONE OF THE MOST DANGEROUS FOES THE 13TH DOCTOR HAS FACED!
OH YEAH? WELL I SHARE A FLAT WITH HIM AND LET ME TELL YOU HE'S MAINLY A DANGER TO HIMSELF!
ESPECIALLY WHEN HE'S BRUSHING HIS TEETH!
SHURRUP, ZARBI! JUST 'COS I'M A BADDIE DOESN'T MEAN I DON'T WANT MY TEETH TO LOOK NICE AND WHITE!
AAGH! GOT TOOTHPASTE IN MY EYES AGAIN! OW! OWW!
SIGH. SEE WHAT I MEAN?

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker, Bradley Walsh, Mandip Gill and Tosin Cole are interviewed on the red carpet ahead of the BAFTA TV Awards. Go to: *tinyurl.com/WhoBAFTA*

A reimagining of scenes featuring the First Doctor in the 2017 Christmas Special *Twice Upon a Time* – the face of William Hartnell replaces that of David Bradley. Go to: *tinyurl.com/HartnellBradley*

Eleven minutes of 16mm mute film trims of location work for *Logopolis* in December 1980. Clips are featured on the Season 18 Blu-ray but this is the full reel! Go to: *tinyurl.com/LogopolisTrims*

Here's an electric guitar cover of Segun Akinola's Thirteenth Doctor theme, featuring some musical throwbacks to 2005-17 composer Murray Gold. Go to: *tinyurl.com/Who13Cover*

Watch *On Show: Designs on Doctor Who* – a 2006 Tom Baker-narrated BBC Wales documentary about production designer Edward Thomas. Go to: *tinyurl.com/ThomasDesigns*

ON TWITTER...

@the_dark_god_pj *Remembrance of the Daleks* has my favourite soundtrack [by Keff McCulloch]. The music gets really pumped up for the action but also can be quite chilling at times, especially the organ music used in the last scenes of Part Four.

@W15_DAN Hands-down Mark Ayres' scores for *The Greatest Show in the Galaxy*, *Ghost Light* and *The Curse of Fenric*. So haunting and creepy but so great. It takes me straight back to my childhood. Can't wait for Silva Screen to release *Greatest Show* and *Fenric* as special editions (hint hint).

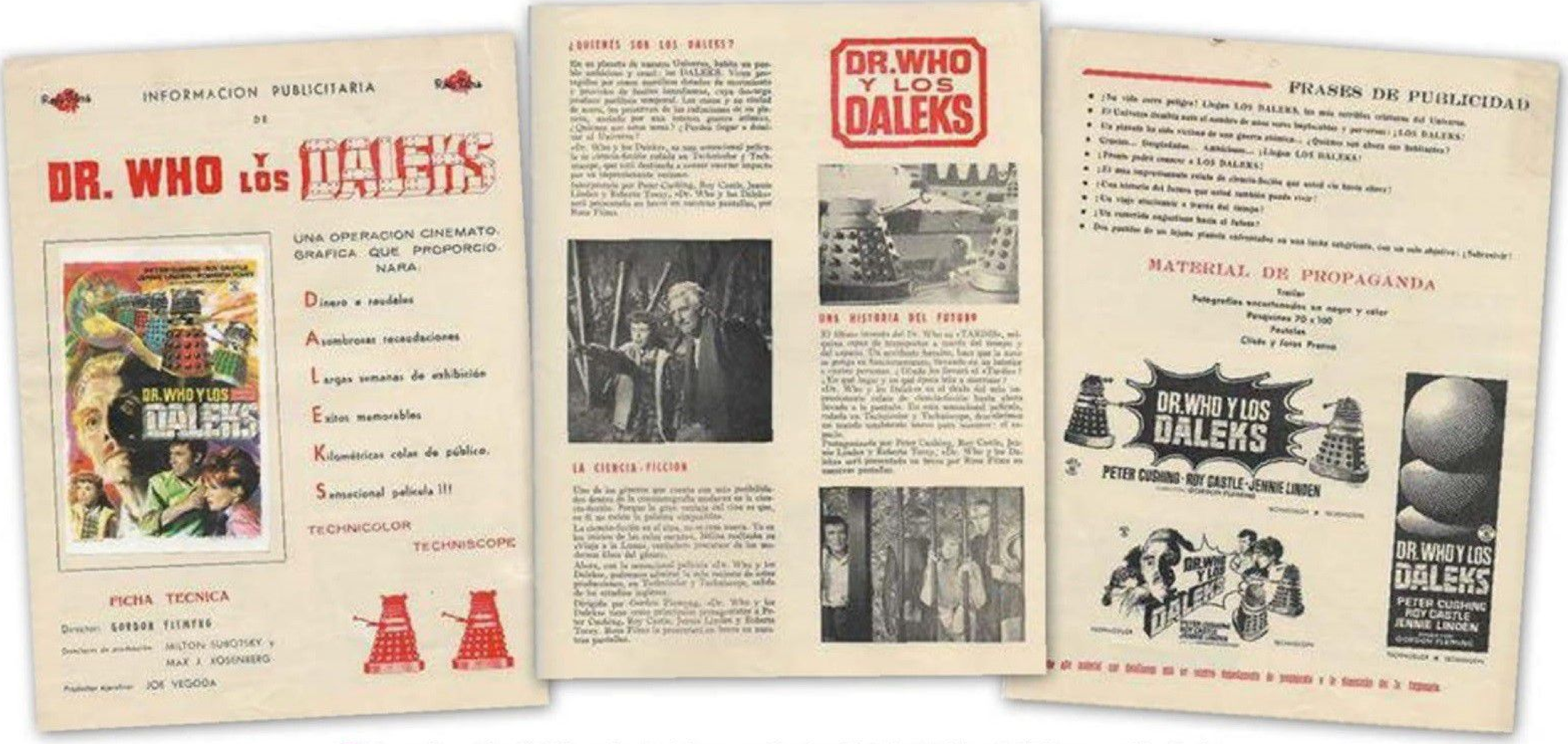
@wenbbilliams Murray Gold's *Gridlock* soundtrack is a thing of beauty. Also a shout out to Vincent's museum scene (in *Vincent and the Doctor)* and *The Ballad of the Last Chance Saloon* (from 1966's *The Gunfighters*).

@Modison *Earthshock* [by Malcolm Clarke] by some margin. The stuff in the caves just builds and builds the tension until the reveal. And the Cybermarch still defines everything I love about that era.

@RichardOrmrod I have always loved the music in *Logopolis* [by Peter Howell], so much so that I want part of it playing at my funeral. It sets the mood for that story perfectly.

@DLT_Ed *Kerblam!*'s soundtrack is fast becoming one of my favourites. As an odd aside, over the last few months I've been proofreading a major new translation of the Bible and Segun Akinola's outstanding soundtrack to Series 11 has been my constant companion. Thanks Segun!

@ParrFerris I can't believe nobody's mentioned *City of Death* [by Dudley Simpson] yet!


INFORMACION PUBLICITARIA

DE

DR. WHO Y LOS DALEKS

UNA OPERACION CINEMATOGRAFICA QUE PROPORCIONARA

Dinero a raudales

Asombrosas recaudaciones

Largas semanas de exhibición

Exitos memorables

Kilométricas colas de público.

Sensacional película !!!

TECHNICOLOR

TECHNISCOPE

FICHA TECNICA

Director: GORDON FLEMING

Directores de producción: MILTON SUBOTSKY y MAX J. ROSENBERG

Productor ejecutivo: JOE VEGODA

DR.WHO Y LOS DALEKS

FRASES DE PUBLICIDAD

MATERIAL DE PROPAGANDA

Pages from the *Dr Who y los Daleks* campaign booklet that Adrian Hail discovered in Spain.

→ score for *Earthshock* (1982), or Peter Howell's for *The Five Doctors* (1983)... well, except the music of Dominic Glynn and Mark Ayres in Season 26 [1989]! I'm an 80s boy at heart.

From the recording studio to the Costume Department...

DRESSING UP

MARK CAMPBELL EMAIL

I've just finished reading your latest *Costume Design* Special Edition in one sitting. Who'd have thought that such a potentially unengaging subject could be so fascinating? Kudos for grabbing exclusive interviews with costume designers June Hudson and Amy Roberts, and for unearthing a new voice in Lee Bender, who clothed Lis Sladen from her shop Bus Stop. Goodness, all that red! Piers Britton's overviews of the decades brought fresh insight into hitherto unexplored costuming decisions.

DEREK HICKS LETTER

I can't honestly say that the cosplay articles are a favourite part of your magazine at present. However, I might be more entertained if they were a little more eccentric... How about the boy-band fashions of Sarn? Or Metebelis 3? Then there's the beatnik look of the Xerons of Xeros, the pyjama parties of Alzarius and Aneth, the Fish People, Brittanicus Base body stockings, Jo Grant and all the Cretan jazz, Vorg and Shirna, Sarah Jane as Andy Pandy. And of course Skagra and his wonderful silver-and-white ensemble. "I should like a hat like that!"

Costume designer June Hudson.

DR WHO Y LOS DALEKS

ADRIAN HAIL EMAIL

I went to a weekly rastro in Almuñécar, which is near the town where we have a holiday home in Spain. A guy was selling a pile of film stuff and I had a quick flick through and made him an offer for the lot. He was surprised and accepted €70. When I got the pile home I discovered that it included a *Dr Who y los Daleks* brochure and a full set of lobby photos for the 1971 film *Le Mans* starring Steve McQueen, plus lots of other gems. It was a good day!

DRINKS WITH JON

MARK JONES BARRY

Your recent article and readers' correspondence concerning the *Doctor Who* stage play *The Ultimate Adventure* reminded me of the last time I met Jon Pertwee. I had been fortunate enough to meet Jon on several occasions and he was an absolute gentleman. I was the co-creator of *Starwatch* (which you covered in **DWM** 450), a proposed science-fiction series that unfortunately only got as far as a 15-minute pilot film. This was shot at Lionhouse Studios in Brighton and featured Jon in the leading role of Jason Havlin. He was very much in his element and was incredibly supportive and enthusiastic about the project. He loved every minute of filming.

In 1989 Jon invited me and my wife to the first performance of *The Ultimate Adventure* at the New Wimbledon Theatre. After the show we were invited into his dressing room for a drink. My wife sat down in Jon's very comfy old leather armchair. So deep and soft were the cushions that she was practically enveloped by the chair – a scene uncannily reminiscent of the plastic chair devouring its victim in 1971's *Terror of the Autons*. Jon found this incident highly amusing! That was my last meeting with the Third Doctor. Happy days!

The next issue will be a celebration of Jon Pertwee's centenary, so if you have any Third Doctor memories you'd like to share please send your letters – along with artwork and images – to the usual address: *dwm@panini.co.uk* **DWM**

Jon Pertwee as Jason Havlin in the 1988 pilot for *Starwatch*.

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Matt's Crown Reunion

Matt Smith will reunite with his *Crown* co-star Claire Foy at The Old Vic, playing M and W, a couple trying for a child, in Duncan Macmillan's two-hander *Lungs* later this year. Smith attended National Geographic's *Hostile Planet* London première on 24 April.

Late Night Bradley

Bradley Walsh*'s Late Night Guestlist* was screened by ITV on 11 May. The show is a mix of celebrity interviews, music and audience games, recorded at Television Centre six days earlier. Bradley was a *One Show* guest on the 10th. **Sharon D Clarke**'s Young Vic *Death of Salesman* run has extended to 13 July. She plays a counsellor in the film *Rocket Man* and is Gram in CBeebies' *Waffle The Wonder Dog*.

Karen Gillan and Jack Black on location for *Jumanji 3*. Instagram photo © Karen Gillan.

Capaldi's Voices

Peter Capaldi presented the Voices writing awards at Havas Kings Cross on 10 April. The event was organised by the Coram Voice children's charity. On 2 May he participated in two Q&As with Liverpool Institute for Performing Arts students. **Pearl Mackie**, who attended the Victoria & Albert Museum's Mary Quant Exhibition launch in April, featured in Metro's *My First Home* on 6 May (*tinyurl.com/FirstPearl*). A promotional video for the forthcoming *Les Misérables All Star Concert* run features **Matt Lucas** (*tinyurl.com/MisLucas*).

Chesterton and Son

William Russell has been in Rio de Janeiro with his son, Alfred Enoch, filming *Medida Provisória* (*Provisional Measure*). Alfred says working with his father "has always been my dream... and now that he's 94, I thought I wouldn't have this opportunity. And suddenly he was in, and it was beautiful" (report at *tinyurl.com/ProvisIan*). **Derren Nesbitt**, who played Tegana opposite William in *Marco Polo*, stars as ageing drag queen Jackie in the current cinema release *Tucked* (trailer at *tinyurl.com/TeganaTuck*).

Hammer Time

The BBC One/Netflix drama *Dracula*, written and created by **Steven Moffat** and **Mark Gatiss**, is shooting at Bray Studios, former home of Hammer Film Productions, with the first of the three episodes directed by **Jonny Campbell**. Gatiss appears in a mystery role alongside *City of Death*'s **Catherine Schell** and *An Adventure in Space and Time*'s **Sacha Dhawan**. A new stage production entitled *Mary Shelley's Frankenstein*, adapted by **Rona Munro**, tours the UK from 5 September.

Download Tennant & Eccleston

Neil Gaiman's *Good Omens*, starring **David Tennant** as Crowley, includes *Doctor Who* Easter eggs and is available from Amazon, with a BBC Two broadcast to follow (teaser clip at *tinyurl.com/DTLullaby*). *Dead in a Week (Or Your Money Back)*, with **Christopher Eccleston** as Harvey (head of the Guild of Assassins), is now available on DVD and digital download. On 29 April Tennant attended the London premiere of his son Ty's feature-film debut in *Tolkien*. David voices Sensei in the BBC Bitesize free online game *Karate Cats* (play at *tinyurl.com/DTKarate*) and discusses his charity work on Sarah Brown's *Better Angels* podcast (*tinyurl.com/DTVoices*).

The Name of the Doctor

Gentleman Jack, featuring **Peter Davison** as William Priestley with **Stephanie Hyam** (*The Pilot*/*The Doctor Falls*) as Sophie Ferrall, continues on BBC One until 7 July. On 23 April Peter attended a gala screening at the Odeon Luxe Leicester Square of the comedy film *Say My Name*, in which he plays Rich Herbig. Peter is narrator (as the older Adso von Melk) of Sundance TV's eight-part 14th-century medieval religious drama *The Name of the Rose*, which commenced on 23 May.

Amelia Bullmore and Peter Davison as Eliza and William Priestley in *Gentleman Jack*.

NICHOLAS
INDIA

India Fisher and Nicholas Briggs reach the final of a 'Famous Voices' themed edition of BBC One's *Pointless Celebrities* on 27 April.

Sylv is FAB

Sylvester McCoy voices Aezethril the Wizard, a madcap inventor behind the holographic game park Cavern Quest, in ITV's latest series of *Thunderbirds Are Go*. Sylvester has been shooting *The Owners* in an isolated Victorian mansion in Kent, playing the elderly retired doctor Huggins. **Paul McGann**, who narrates the documentary *The Cavern Club: The Beat Goes On*, airing in the UK this summer, discussed *The Monocled Mutineer* at a free Bristol event called *Commemoration, Conflict & Conscience* on 27 April.

Angellica Bell, Russell T Davies, Russell Tovey and Matt Baker on 7 May's *The One Show*.

The RTD Years

Russell T Davies' *A Very English Scandal* collected three British Academy Television Craft Awards on 28 April ahead of the main awards on 12 May, where *Doctor Who*'s *Rosa* was up for Must-See Moment. Russell promoted *Years and Years* (music by **Murray Gold**) on *The One Show* (with **Russell Tovey**) on 7 May, *Breakfast* on 9 May and Graham Norton's Radio 2 show on 11 May, which also included **Jenna Coleman**, who has received acclaim for *All My Sons*. Production on Russell's C4 series *The Boys* commences this summer and he discusses his career at the Edinburgh TV Festival on 20 August (tickets at *tinyurl.com/RTDEdFest*).

Karen's Aspiration

Having completed her *Jumanji* sequel, **Karen Gillan** shoots *Gunpowder Milkshake* in Berlin from 3 June to 8 August, playing assassin Eva. Following *Avengers: Endgame*'s record-breaking opening, Karen told *The Big Ticket* podcast she aspires to direct a Marvel Cinematic Universe feature film (*tinyurl.com/KarenTicket*). **Arthur Darvill** promoted *Sweet Charity* on C4's *Sunday Brunch* on 28 April.

Segun Presents

Segun Akinola, who spoke at Stradfest at London's Royal Institution of Great Britain on 24 March, has been presenting Scala Radio's four-part *TV On the Radio*, concluding on 2 June. The series showcases small-screen music, including some of his own *Doctor Who* and *Black and British* compositions.

Writers and Directors

Vinay Patel discusses scriptwriting at the Media Production Show at Olympia London (11 to 12 June). **Joy Wilkinson**'s award-nominated *The Sweet Science of Bruising* transfers to Wilton's Music Hall from 5 to 29 June. **Jamie Childs** and **Euros Lyn** are among the directors on BBC One's forthcoming *His Dark Materials*, executive-produced by **Julie Gardner**.

Obituaries

Edward Kelsey as Resno in *The Power of the Daleks* (1966).

The Archers' Joe Grundy, **Edward Kelsey**, who played a slave buyer in *The Romans* (1965), Resno in *The Power of the Daleks* (1966) and Edu in *The Creature from the Pit* (1979), died on 23 April, aged 88. **Martin King**, who was the Examiner in *The Power of the Daleks*, died on 15 April at 86. **DWM**

WE CAN BE HEROES

"Playing the Doctor is a huge honour… but it's pretty unlike anything else." Former Time Lord David Tennant describes the unique bond he shares with his friend – and current Doctor – Jodie Whittaker.

Interview by **EMILY COOK**

As *Doctor Who* fans we've all experienced the rollercoaster of emotions that accompany a regeneration. David Tennant was one such fan; in fact, even when *he* was the Doctor (from 2005 to 2010), he didn't want to go.

"There's always something a little bit scary about the prospect of a new Doctor," he explains. "Are you still going to be in love with this character that's meant so much to you? I remember that from when I was a kid watching *Doctor Who*; the sense that this is the show you know and love, and yet it's going to be different. But at the same time it's always exciting when there's a new Doctor."

For David the arrival of the newest Doctor was "a really exciting moment. I know Jodie [Whittaker] and I know how good she is – and how funny she is, actually, which she doesn't really get to show in a lot of the stuff that she's cast in. She's often called upon to be a heartbroken mother like in *Broadchurch* [in which David also starred, as DI Alec Hardy], because she's such a brilliant tragedian. I've recently seen the movie she did with Paddy Considine [2018's *Journeyman*] – and there's an immaculate performance from her but it's nothing like the Doctor. So I'm very excited that she can channel different elements of her personality into this part. Jodie's got such a wonderful energy; she's so quick on her feet and in her mind, and I think that will all serve her Doctor very well."

As a friend and fellow Doctor, David was among the first few people that Jodie told about her casting back in 2017. "You'd never suggest to anyone how to play a part," David says, recalling their initial conversation, "but you can kind of help each other out with how to navigate it.

"Playing the Doctor is wonderful," David continues. "Without a doubt, it's a huge honour. But it's pretty unique; it's unlike anything else because there are so many different aspects to it. Not just the part itself, but also all the stuff that comes with taking on the role; the expectation and the level of scrutiny that it brings with it. It can be quite intimidating and can feel like a *huge* responsibility when you find yourself in the centre of that much scrutiny. That's quite hard to appreciate unless you've lived it, really. So it's nice to have a bit of a support network. I think those of us who've been fortunate enough to play the Doctor feel a certain bond because we've all been through the same thing."

David's personal connection to the Doctor stems back to the 1970s. "I think for me as a kid – and I don't know that I rationalised this at the time – there was definitely an appeal about there being a hero who wasn't a jock. I mean at the same time I loved

Top left: The Doctor (David Tennant) prepares to regenerate in Part Two of *The End of Time* (2009-10).

Above right: Jodie Whittaker and Paddy Considine as Emma and Matty Burton in *Journeyman* (2018).

Below left: The new Doctor (Jodie Whittaker) prepares to resume her travels in *The Woman Who Fell to Earth* (2018).

Below right: Detectives Ellie Miller (Olivia Colman) and Alec Hardy (David Tennant) with the distraught Beth Latimer (Jodie Whittaker) in the first series of Chris Chibnall's *Broadchurch* (2013).

Marvel Comics and I loved those kinds of heroes – I was a great fan of the Incredible Hulk. But there was something about the fact that the Doctor wasn't about being strongest, it was about being cleverest and kindest. There's something triumphant about being clever, compassionate and kind, and that ultimately makes you more powerful than someone who's got a big gun."

In the words of the Tenth Doctor himself: never cruel or cowardly.

"Yes, exactly! It was something about that which got me hooked on the character. Because I felt that I could never be Superman, but the Doctor let you in and made you feel you could be like that; that you could aspire to *be* that. The Doctor's a geek, and I think that was quite important to me growing up because *Doctor Who* is the triumph of the geek. So if you're a fan of the show, as I was, you're watching it thinking, 'I can relate to that. I'm like him. I can be better than the strong violent types.'"

Having now achieved his childhood dream of being the Doctor, does David remain a fan? "Of course!" he says without hesitation. "I mean it does turn into something different when you've been on the other side of it. It doesn't mean you're less enthusiastic, though. It just means you're invested in a slightly different way. But *Doctor Who* will always be a huge part of my life. It touches my life in so many different ways and I'll always want the best for the show.

"The appeal of *Doctor Who* is an alchemy, isn't it?" says David, appraising the series' continued popularity. "I think it's very hard to take apart why *Doctor Who* is what it is – why it's this global phenomenon. Because when you break it down it's just a weird set of disparate elements that shouldn't really add up to anything... But clearly it does." **DWM**

"THOSE OF US WHO'VE BEEN FORTUNATE ENOUGH TO PLAY THE DOCTOR FEEL A CERTAIN BOND BECAUSE WE'VE ALL BEEN THROUGH THE SAME THING."

Left: David Tennant returned to *Doctor Who* in 2013 to star in *The Day of the Doctor*.

OUT OF THE TARDIS

Jodie Whittaker

Production on Series 12 is now well underway. During a location shoot in April, Jodie Whittaker found time to answer a random selection of tantalising, taxing and trivial questions from Doctor Who Magazine's TARDIS tin...

Right: Jodie Whittaker eyes up the TARDIS tin.

Interview by **EMILY COOK**
Photographs by **MARCUS HEARN**

Far left: The cast of the US comedy *Brooklyn Nine-Nine*, one of Jodie's favourite shows.

Left: Former US president Barack Obama with his Nobel Peace Prize and Diploma.

Bottom left: A potted peace lily. Jodie received a plant from her daughter on Valentine's Day.

Jodie Whittaker's Doctor is back in business – as are numerous members of the production team. Between them they're bringing a touch of *Doctor Who* magic to a dark and draughty warehouse in Cardiff.

During a break in recording a new episode, Jodie comes straight over with a hello and a hug. She's wearing a long puffer jacket in an effort to keep warm.

This afternoon, as well as facing alien threats that will be unleashed on our TV screens early next year, Jodie is sitting down with **Doctor Who Magazine**. She's the fifth Doctor to go *Out of the TARDIS,* but the first to tackle the tin as the current on-screen incumbent.

"Can I start?" she says excitedly, riffling through the assortment of questions. Let's go...

> **"I would just love to be able to go anywhere in the world and be able to either speak or sign to anyone."**

Apart from *Doctor Who* which established TV show would you most like to be a part of?
Mandip [Gill] knows what I'd say to this: it's *Brooklyn Nine-Nine. Are you both fans?* No. She's sick of me talking her through it. I don't know if she's watched it or not, but I think she would be a fan if she did. So *Brooklyn Nine-Nine*... or *Derry Girls.* But I do a terrible Irish accent so I'd need to work on that.

Who was the last person to send you flowers?
What about a plant? Does a plant count? *Yes, we'll allow a plant.* OK, well I got a plant on Valentine's Day from my daughter. I very rarely mention her in interviews so there's a plug.

What skill or talent would you like to possess?
I would like to know every language and sign language without ever having to learn them. I would just love to be able to go anywhere in the world and be able to either speak or sign to anyone but not have to do the homework.

If you could swap places with a member of the opposite sex for the day, who would you be?
Barack Obama.

When have you been most scared?
When I was kid we used to live near this old railway line which wasn't in use anymore. Stupidly – and egged on by my older brother, because I'm sure I never actually wanted to do it – we used to walk through this tunnel. It might have only been ten metres or so but I remember it being like three-quarters of a mile long or something. There was a point where you got into the middle of the tunnel and because there was a bend you couldn't see the light on the other side. And then my brother and all his mates left me. Oh, it was awful. It was absolutely →

Jodie Whittaker

Top left: Walking down a dark tunnel gave Jodie a fear of the dark as a child.

Top right: The Fat Duck restaurant in Bray provided enduring happy memories

Right: Jodie isn't worried when she sees a magpie.

> **"I'm not sure night lights had been invented in 1982 so I just slept with the full light on."**

→ awful. I've got so many stories I could throw my brother under a bus with, but that one in particular was horrific and it started my fear of the dark. Actually, on this series of *Doctor Who* we've shot in a dark tunnel with mist and something scary. I was like "Ahhh..." So I really had to get into character. Thankfully I think the Doctor is probably better equipped than I am. ***How do you manage your fear of the dark?*** I'm a bit of a lighting snob; I like a certain type of lighting. ***Did you have a night light as a kid?*** I'm not sure night lights had been invented in 1982 so I just slept with the full light on. ***Didn't that keep you awake?*** If it did I would get in with my mum and dad. You know when kids do that and people always say, "Oh they'll grow out of it." Well, I was 11 and I was still like, "Hiiii guys, I'm here!" Am I allowed to keep going? How many more am I allowed to do? ***As many as you've got time for, if you're happy to continue...*** Oh my goodness, yes! If this is the whole interview, this is *brilliant*!

What's the most expensive luxury item you've ever bought?

What's a luxury item? ***Interpret it however you'd like.*** [After long, considered thought:] It's a meal. ***How much was this meal?*** I'm not telling because it was a present so I don't want to spoil it for the person. But it was absolutely worth every penny. It was at [Bray restaurant] The Fat Duck. ***Was it a tasting menu?*** Yes, with wine pairing. It was *incredible.* And I have nothing to show for it except the joy on my face. So I think that must have been the most expensive luxury item I've ever had in one hit.

What's your most treasured possession?

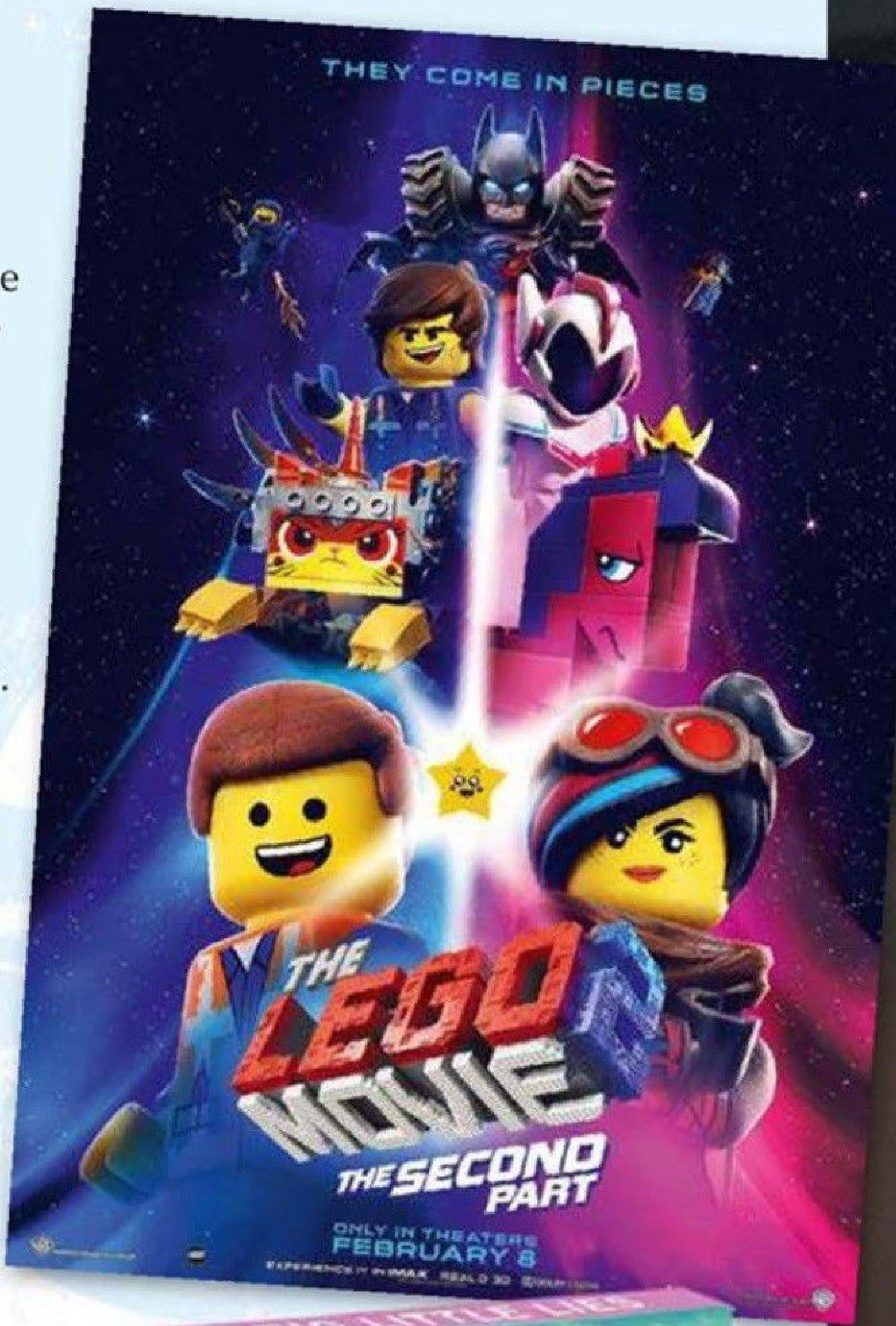
I have my nephew's pyjamas and he was our most treasured possession. So I'd say my nephew Harry's pyjamas – those are the most beautiful things in the whole world. [In 2014 Jodie's nephew Harry sadly died at the age of three.]

What was your first job?

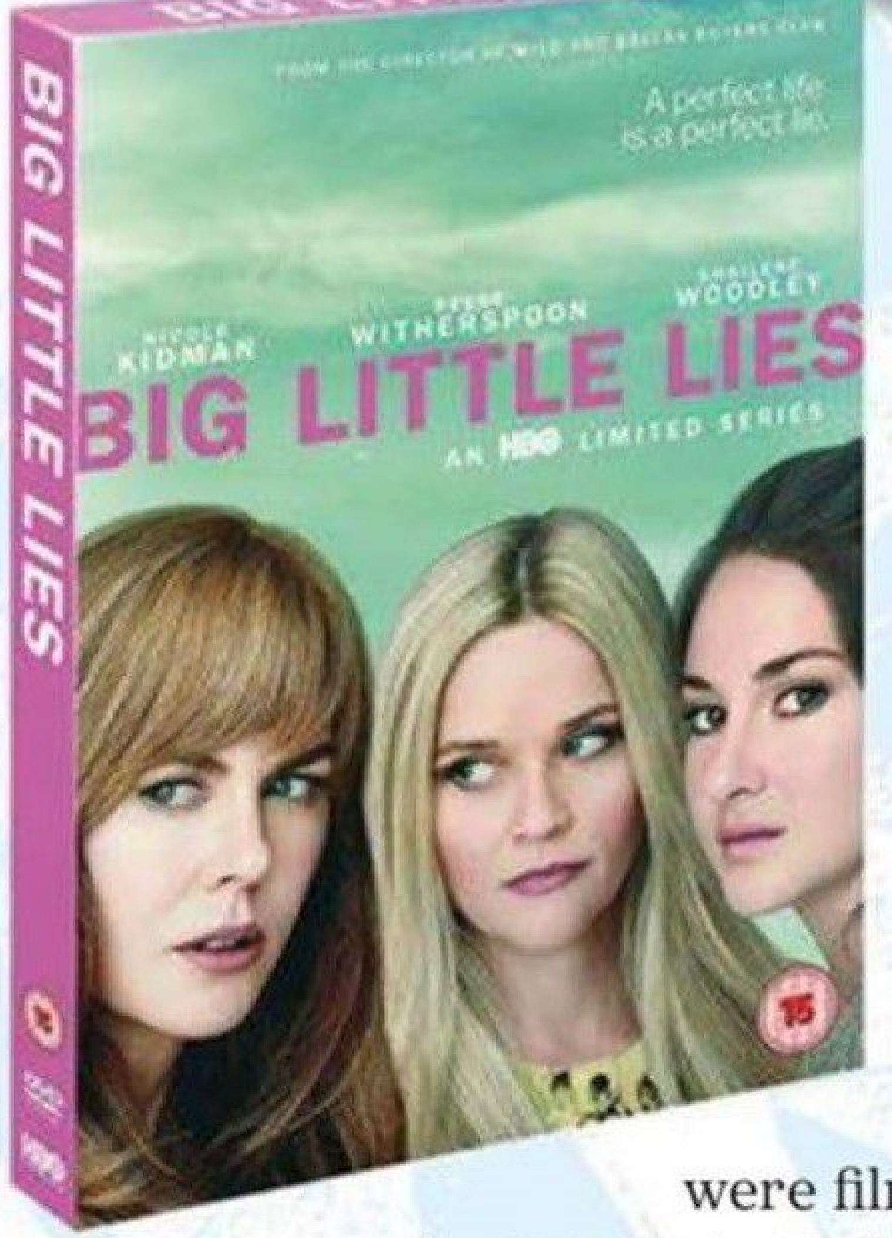
For my first job I worked at the Shelley garden centre. ***What did you do there?*** I cleaned pots. ***Did you enjoy it?*** Oh, I loved it. The banter! I like any kind of ensemble. I can't cope with solitude. I would not have done well in an isolated environment. I love anything that involves banter and environments which include people of all ages, and that job did. I think I had a job from the age of 14. My mum and dad were amazing with that. They were really good at encouraging a proper work ethic: you go out and you earn it. You earn your £1.02 an hour or whatever it was in 1991. Wait. 1991? I'd have been nine. [Laughs.] I've really aged myself up there.

Are you superstitious?

I'm very much in between. I touch wood a lot, but then I wouldn't be bothered about standing on a crack in the pavement. And a magpie I can take – I'm happy to see magpies. I don't like jinxing.

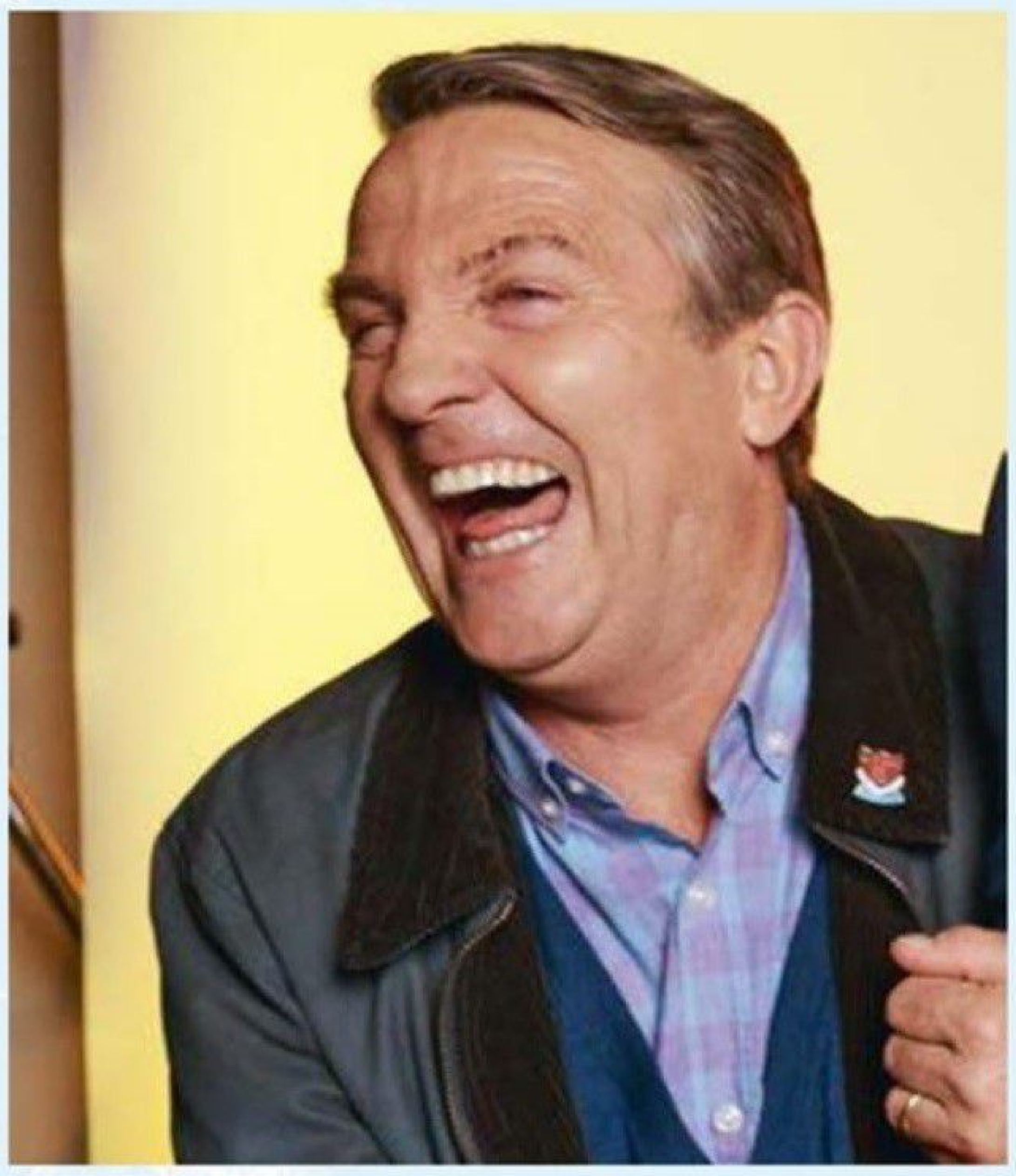


Did you have a childhood hero?
Mikey from *The Goonies*. ***Why was he your hero?*** Because that was the dream, wasn't it? You had this dream, you believed in this story that people took as folklore, you discovered the truth and you, as a child, were able to change the course of your parents' destiny in a huge epic adventure with a group of unlikely heroes. I loved it.



What was the most recent DVD or Blu-ray that you bought?
I bought the box set of *Big Little Lies* for my mum. She's not a streamer so I sent it to her and told her she had to watch it. ***Do you stream stuff?*** Yes. But I still buy stuff too and I like going to the cinema. ***What was the last film you went to see at the cinema?*** It was *The Lego Movie 2.* That bit where Bruce Willis is in the air vent... [Laughs.] I think I was laughing more than the age group I was with. ***There's a brief* Doctor Who *bit in that film as well, isn't there?*** Yes! When the TARDIS popped up I was like, "It's me, it's mine!" ***I was half expecting a little Lego Thirteenth Doctor to make an appearance.*** I know! Can you imagine? If that had happened and I didn't know, I'd have been delighted.

Who is the cheesiest personality you've ever worked with?
Bradley Walsh.



What is the nicest thing a fan has said to you?
There have been many things. On this show I've been really blessed to have lots of interaction with fans which has been positive. One really lovely moment was when we were filming in Sheffield – this was very early on, before my first series had even come out – and a little girl and her mum were there watching. The mum told me that it was really wonderful for her to see her daughter able to dress as the Doctor and particularly to have the same hairstyle. This girl had got long blonde hair which she'd cut into a bob so she had my hair. For her, for the first time, she could fully encompass the Doctor. Even though she'd been dressing as the Doctors previously, she could now connect with the character because suddenly she was able to dress as a girl and copy the hairstyle. So that was lovely. But obviously the costume is designed →

Top left: A poster for *The Lego Movie 2*, which Jodie saw at the cinema.

Above left inset: The *Big Little Lies* DVD box set.

Above right: The irrepressibly cheeky Bradley Walsh.

Right: Mikey (Sean Aston) from *The Goonies* (1985)

Far right: Jodie meets fans in Sheffield on 24 September 2018, shortly before the world premiere of *The Woman Who Fell to Earth.*

Above left: Josh from Bedford cosplays the Thirteenth Doctor.

Above right: A scene from the 2014 sci-fi film *Interstellar*.

Below right inset: The Doctor (Jodie Whittaker) finds herself in a nightmarish situation in *It Takes You Away* (2018).

→ to be both [suitable for males and females]. *Yes, you see lots of boys cosplaying the Thirteenth Doctor too.* Yes, you do. I'll tell you something else that happened… I was walking past the entrance to a tube station and a young man, probably in his late teens, came out in my full costume just on his way home from sixth form. *What did you make of that?* Well, I immediately went – [sharp head turn] – "Why do you look like me?" And he said, "I just really like it." And I said, "Well, you look incredible." Because he did. He looked absolutely incredible. It was an amazing encounter because he had no idea that it was about to happen, and I had no idea what was happening. It was brilliant.

What do you see: a glass half full or a glass half empty?

I'd say the Doctor is half full and I'd say I'm half full. *Definitely* half full.

Who or what has been your greatest inspiration?

I'm really lucky because I can say my mum and dad – by a mile. As well as my parents, I don't have a sister but I've been part of a really tight sisterhood since I was little. I grew up with some amazing female friends and then collected some along the way. We've all faced different challenges throughout the journeys that our lives have gone on and I find it inspiring that no matter what happens, no matter what life throws at us, they're always there for me and we're always there for each other. They're all still such incredible people and attentive friends. *Are they very proud that their friend is the first female to play the Doctor?* The best thing about it is that most of them are like, "What are you in again?" They've all got their own stuff going on and they're all annoyed because they have to keep asking me, "Apparently so and so's really into *Doctor Who* so can you sign this for me or make a video?" They've become the in-between person and they get asked about me all the time now – and they're like, "Yes, she's fine, she's just Jodie."

[To the runner:] Am I needed or can I carry on doing this? Because I'm having a *great* time here!

Would you drop everything to travel through time and space with a complete stranger?

It's a good question, that. Would I drop everything to travel through time and space with a complete stranger? Yes, I would. *Why would you?* Well, do you know you get to come back? And can you come back only half an hour on from when you left? Because the thing in [the 2014 sci-fi film] *Interstellar* that really breaks my heart the most is the bit where they stay on that planet for too long, and then when they come back time has jumped and the people you left behind have been abandoned. It's just heartbreaking and I think that's the bit I wouldn't be able to cope with. *OK then, let's say that in this hypothetical situation you've got a TARDIS and you can come back to moments after you've just left.* If I can do that, then my answer is yes.

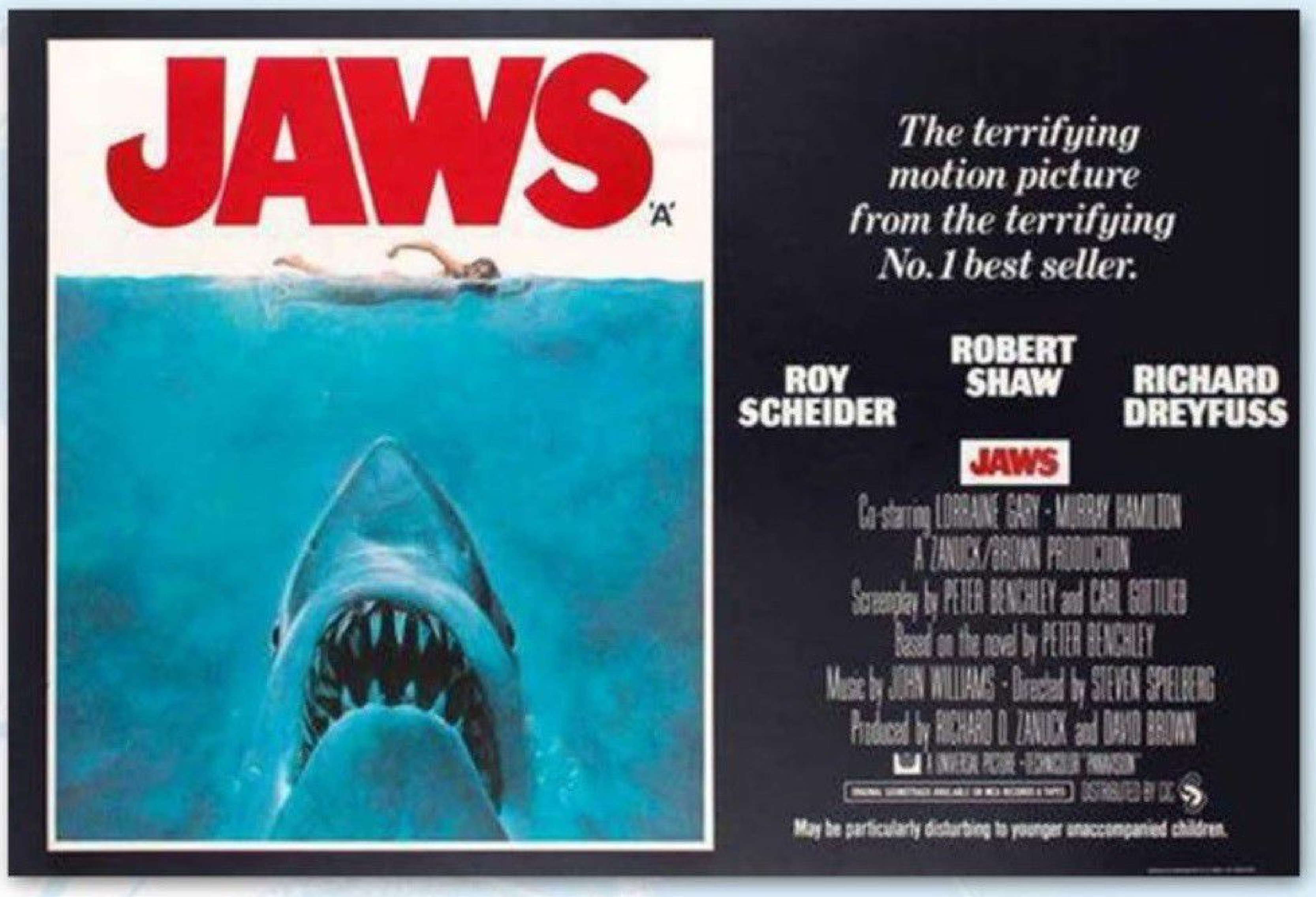
Do you have a recurring nightmare?

Yes, I do. *What happens in it?* It's set in this dimension but it always feels like I'm in another time, like wartime or something. And I'm being chased for some reason. I'm hiding and I have to be quiet. *That sounds terrifying.* It is. *Being chased is quite a common nightmare, isn't it?* Yes, being chased but it's in the sense that I'm in a wardrobe and I can't make a noise. I've had versions of it a lot. I must stop eating Babybels just before bed! *When was the last time you had this dream?* Probably a couple of years ago, but it's a dream that I've always had since I was little. I'm really big on remembering my dreams. I wake up and I know exactly what happened. I can't remember anything I learnt at school [laughs] but I can remember loads of the dreams from when I was really young. I have a whole file of them.

[Having been told she's needed back on set very shortly:] OK, I'll do four more…

What was the most memorable thing written about you in a school report?

We had a school yearbook and the other students said I was the most likely to be famous. Had I known then the pros and cons [of fame] I don't think I would have been so chuffed with that. But I think they said it because I was absolutely obsessed with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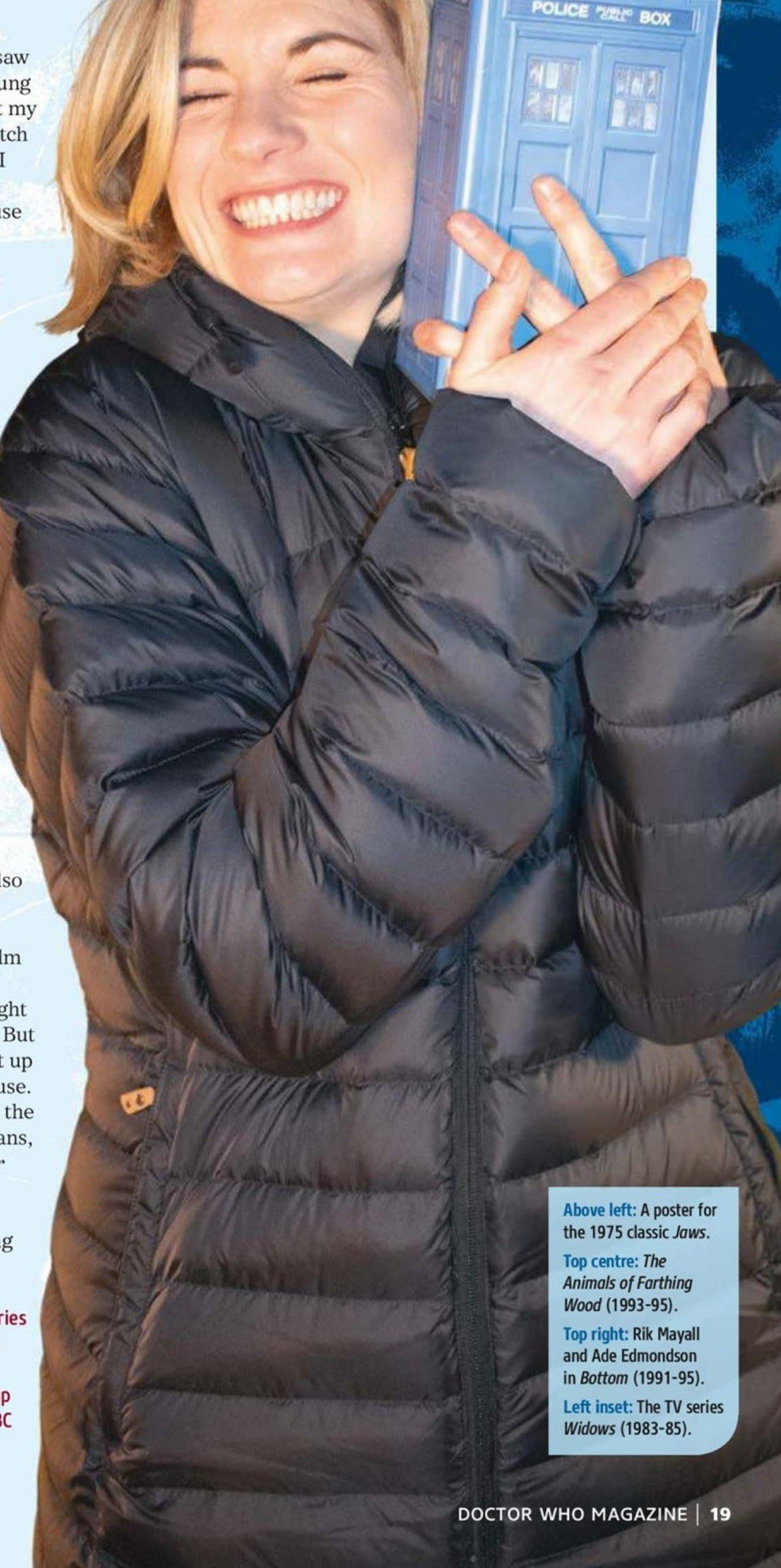


theatrics and being the centre of attention. And, I might have remembered this wrong, but I think they also said I'd be a pop star... so actually I'll change my answer to pop star.

What's the best party you've ever been to?

I've got a good one for this! Last year when we were in Spain shooting the Partition episode [*Demons of the Punjab*], it was my twenty- [laughs] it was my *thirty*-sixth birthday and the theme was 'dress as a pop star'. So I went as Chesney Hawkes. Everyone else in the cast and crew turned up to the party dressed as me! It was the funniest thing I've *ever* seen and it was the most amazing night. We'd made a playlist for the party for weeks beforehand, it was our last night shooting and I just had the most incredible evening. So that is genuinely the best party I've ever been to. ***And you unleashed your inner pop star!*** Yes, I dressed up as Chesney Hawkes – uncanny! Absolutely uncanny. I'll send you the picture of me as Chesney. I took a few selfies in the loo before I got there.

> **"I saw *Jaws* when I was too young for the official rating but my mum and dad let me watch it."**

What ambitions have you yet to fulfil?

Ermm... pop star! Actually, I think I would like to become a better cook. I'm a good audience for food but I never cook because I'm awful in the kitchen and I just get angry so there's no point. But I would really love to have culinary skills.

What TV did you watch as a child?

The Animals of Farthing Wood, *Dungeons & Dragons*, *ThunderCats*, *Wildlife on One*. ***Did you appreciate TV from quite a young age?*** Yes, I was really into it. I was particularly into cinema. I was really lucky because, in terms of what I was allowed to watch, my parents treated me as the age they felt I was at, rather than the age I actually was. So I saw *Jaws* when I was too young for the official rating but my mum and dad let me watch it because they thought I was mature enough to appreciate it. And because of that I was exposed to really exciting cinema and storytelling. Also, as a family we watched a lot of TV together; as kids I remember we watched all the shows that had stuff we were a bit too young for, like *Blackadder*, *'Allo 'Allo!*, *Bottom*. I absolutely loved *Bottom*. I mean it was so inappropriate, but it was incredible. *The Golden Girls* was another one and I can also remember watching *Widows* with my mum; when the film of that came out [in 2018] I thought it was amazing. But I wasn't brought up in a Whovian house. Probably much to the dismay of a lot of fans, I didn't watch *Doctor Who* as a kid. I didn't know, did I? I was too busy thinking I was going to be a pop star! **DWM**

Jodie Whittaker's second series of *Doctor Who* – co-starring Bradley Walsh (as Graham), Tosin Cole (Ryan) and Mandip Gill (Yasmin) – will air on BBC One in early 2020.

Above left: A poster for the 1975 classic *Jaws*.

Top centre: *The Animals of Farthing Wood* (1993-95).

Top right: Rik Mayall and Ade Edmondson in *Bottom* (1991-95).

Left inset: The TV series *Widows* (1983-85).

Cutting It Fine

In the first part of an interview with Howard Burden, the costume designer recalls working on some of the most memorable episodes featuring the Eleventh Doctor...

Interview by **PIERS BRITTON**

When **Doctor Who Magazine** speaks to Howard Burden, he's just finished working on a revival of *Dad's Army*, a production that assembled a new cast to remake three lost episodes from the original series. Howard compares this experience to "putting together the pieces of a familiar old jigsaw puzzle". This phrase might just as aptly describe some of his experiences as *Doctor Who*'s longest continuously serving costume designer of the 2010s. Among other challenges, Howard had to recreate the dress of nine past incarnations of the Doctor, as seen in cameos during the denouements of *The Name of the Doctor* and *The Day of the Doctor* in 2013.

Yet Howard's time on *Doctor Who* certainly wasn't all about revisiting the past: he also helped propel the series forward with a number of wholly new or strikingly reimagined costume images, from the War Council of Gallifrey to the 'impossible girl' Clara Oswald, and from the digital 'ghost' of River Song to a new incarnation of the Doctor's best enemy, the devilishly eccentric Missy. The three-year period during which Howard worked on *Doctor Who* was marked by numerous rites of passage, the most epoch-making being *Doctor Who*'s 50th anniversary celebrations.

First up, however, we wind right back to the beginning: 2012. With Matt Smith and his two co-stars thoroughly established, and expectations regarding the anniversary festivities ramping up, what were the chief pressures when Howard took over as costume designer?

Opposite page: Matt Smith promotes Series 7 (2012-13) in the new costume designed for him by Howard Burden.

Opposite page inset: Costume designer Howard Burden.

Far left: The residents prepare to throw the Doctor into the wilderness in *A Town Called Mercy* (2012).

Left: Clara (Jenna Coleman), the Doctor and Onegin (James Norton) get soaking wet during a submarine leak in *Cold War* (2013).

Below: Howard designed the costumes for the knights in *Robots of Sherwood* (2014) and the Gunslinger, Kahler-Jex (Adrian Scarborough) in *A Town Called Mercy*.

Bottom: Amy Pond (Karen Gillan) and the Doctor amid the snowy wastes in *Asylum of the Daleks* (2012).

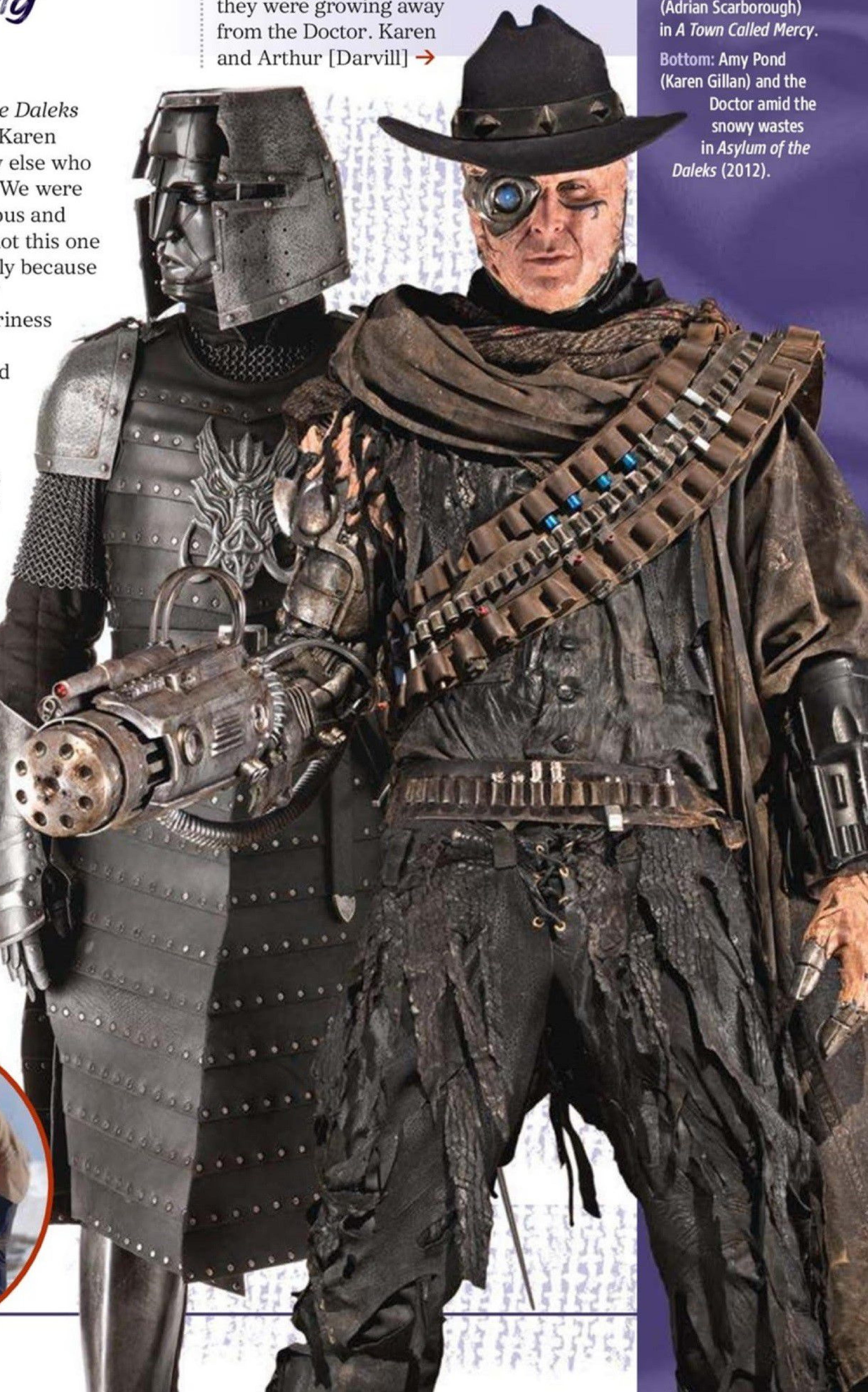
> *"We had to create this android monster and then fill a Western town full of authentic-looking cowboys and saloon girls."*

"The main thing was to gain the [lead] actors' confidence," he says. "I think they were wary of new people coming in with different ideas, so it was a question of winning over the cast and the producers, essentially, because they were quite happy with who'd been there before. Secondly, budgets are always an issue. Even though *Doctor Who* is such a huge operation, on the production side of things the budgets can be relatively small. So they're expecting feature film-worthy work on telly sort of money. The scripts were all ambitious, but I did find that, over the three years I was doing it, they got more and more so. Towards the end, I was doing a lot more of what I call 'prop-costume', the stuff that you might have expected [visual effects company] Millennium FX to have done."

So which episodes were the most challenging? "Oh gosh, there were so many, but I suppose *Robot of Sherwood* [2014] was huge, because I had a lot more involvement, as I say, with the prop-costume side of things – the robot helmets that had to open and close. And in my first year, there was the submarine episode, *Cold War* [2013], where there was constant dripping water, with Matt and Jenna [Coleman] soaking wet all the time; the whole logistics of that made for a huge challenge.

"But the one that stands out was pretty much the first one I did, *A Town Called Mercy* [2012], which we shot in Spain. We had to create this android monster and then fill a Western town full of authentic-looking cowboys and saloon girls, all in intense heat. And then we were given literally half-an-hour's notice that we had to go up the Sierra Nevada, into the mountains, to shoot for *Asylum of the Daleks* [2012] with Matt and Karen [Gillan] and somebody else who hadn't got a costume. We were literally put on a minibus and taken up there, and shot this one scene right then, purely because there was a snowcap."

Given the initial wariness of the principal cast, what brief was Howard given for working with them, and was he aware of heavy scrutiny from nervous executives, concerned about the integrity of the brand? "No, I genuinely thought that, if I'm here, then I'm here to do my job and continue the legacy of *Doctor Who*, but also to move it forward, to keep it fresh, keep it alive. The brief was that Matt would initially stay in his existing costume but they were keen that we should give him a new look at some point. They wanted to give me free range to sort of let Amy and Rory grow as characters, to make one believe that they were a married couple and very much a part of each other, and that they were growing away from the Doctor. Karen and Arthur [Darvill] →



→ both had a lot of input, especially for the New York episode, *The Angels Take Manhattan* [2012]."

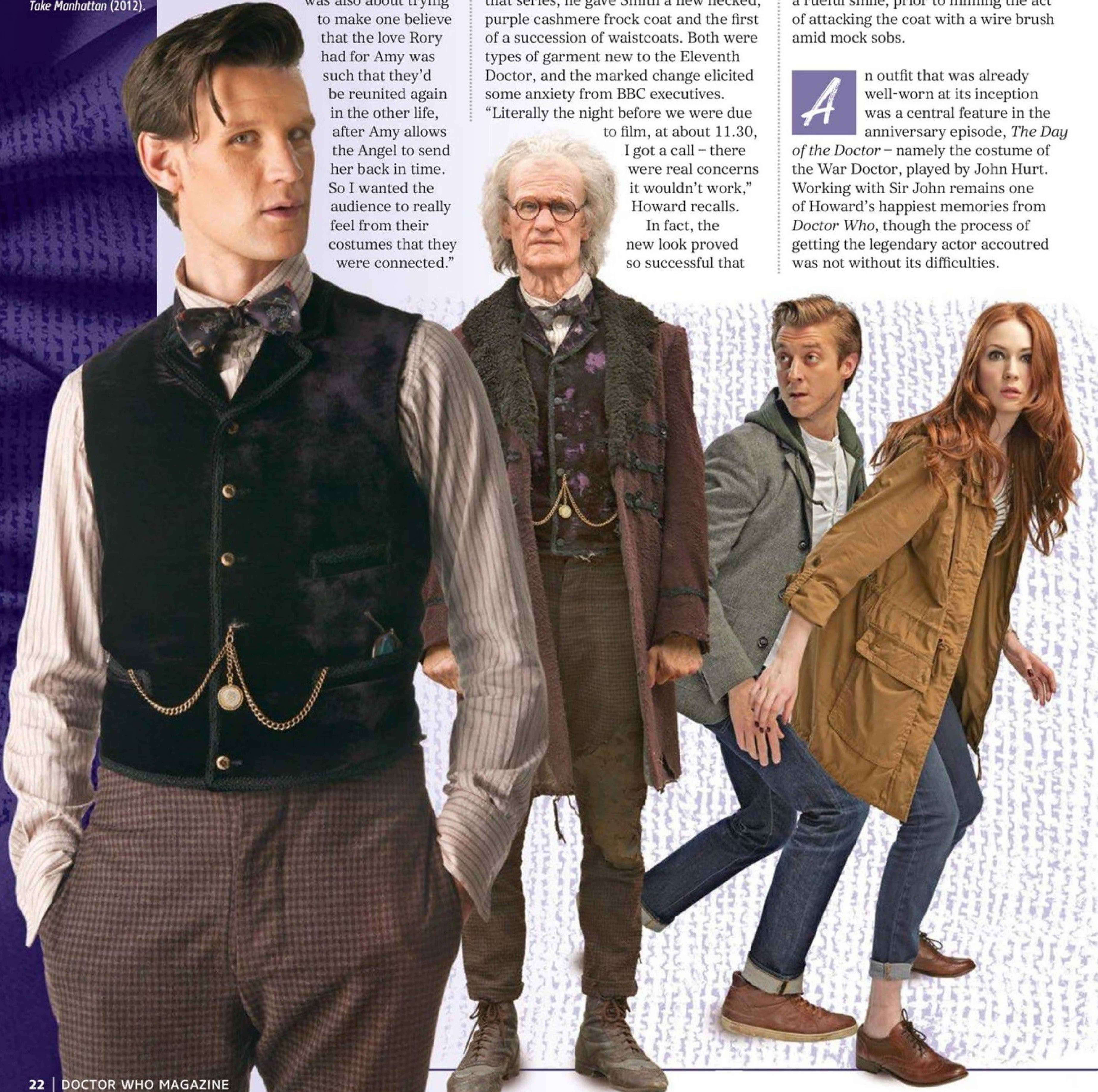
How was it that Amy and Rory, in this farewell story, ended up in two of the most muted outfits of their two-and-a-half-year run – ensembles, what's more, that so closely matched each other? "Well, their departure is such a sadness, you know, for the Doctor and for the audience," Howard reflects. "It would've been daft to put them in something frivolous. There needed to be a sort of sobriety about it. For me it was also about trying to make one believe that the love Rory had for Amy was such that they'd be reunited again in the other life, after Amy allows the Angel to send her back in time. So I wanted the audience to really feel from their costumes that they were connected."

The need to establish sartorial connections, not just between characters but between different versions of the same character, was to loom very large indeed in the anniversary year. Over the course of 18 months, Howard devised costumes for more Doctors than any designer on *Doctor Who* before or since – and that's not including the recreation of the first nine Doctors' attire for their cameos in *The Name* and *The Day of the Doctor*.

First, he freshened up Matt Smith's look over the course of the 2013 series. In *Hide*, the first episode recorded for that series, he gave Smith a new flecked, purple cashmere frock coat and the first of a succession of waistcoats. Both were types of garment new to the Eleventh Doctor, and the marked change elicited some anxiety from BBC executives. "Literally the night before we were due to film, at about 11.30, I got a call – there were real concerns it wouldn't work," Howard recalls.

In fact, the new look proved so successful that Howard was able to introduce more new elements into the Eleventh Doctor's wardrobe, most notably a full-on Victorian variant of the new costume, which Matt Smith originally wore for the 2012 Christmas Special *The Snowmen*. He was to don this costume again for the bulk of his final episode, *The Time of the Doctor*, where both the Doctor and his outfit were finally seen in much-aged and decrepit form, after hundreds of years fighting in the Siege of Trenzalore. "I actually broke that down myself – that was hard to do," Howard recollects with a rueful smile, prior to miming the act of attacking the coat with a wire brush amid mock sobs.

An outfit that was already well-worn at its inception was a central feature in the anniversary episode, *The Day of the Doctor* – namely the costume of the War Doctor, played by John Hurt. Working with Sir John remains one of Howard's happiest memories from *Doctor Who*, though the process of getting the legendary actor accoutred was not without its difficulties.



Below left: Part of the Doctor's elegant new costume for *The Snowmen* (2012).

Below centre: Howard had to distress the costume for the aged Doctor (Matt Smith) in *The Time of the Doctor* (2013).

Below right: Arthur Darvill as Rory and Karen Gillan as Amy as they appeared in their final adventure together, *The Angels Take Manhattan* (2012).

> "What I found for John was actually an original 1920s motorbike coat from one of the vintage hire companies."

"John was cast quite late," says Howard. "We'd had the scripts through, we knew this character was coming, there were lots of names bandied around, and as always with *Doctor Who*, it's very 'Lastminute.com' and all hush-hush-top-secret. Eventually John was cast, which was fantastic. I'd done a lot of mood boards and things, and I was trying to get this character who was battle-weary. John was doing a play in Dublin at the time, so I said I would take clothes over to do the fitting. But his wife said that, if there was any possibility that we could do it a day or so before filming, that would make his life so much happier. So eventually John did arrive the day before the filming and we had two or three hours allocated to try and nail his costume.

"I'd already pre-selected – had a few things made for his character – and we had a rail of stuff already, with a selection of boots and jackets and hats and accessories. We just got on with it, in a kind of theatre approach that we just *had* to nail it. And he was really compliant with that and fantastic – he just went with the flow. We started with the shirt and the trousers, and there was obviously a kind of period feel, so we had the braces and waistcoat. We found the right pair of boots, because, as any actor will tell you, if their boots are comfortable that's the key to everything. What I wanted to do was to have an essence of all the Doctors as a big amalgam, but also a sense that his clothes were all deteriorating, that this was a guy who was hundreds of years old.

"There was something about the relationship between the boots and the trousers that seemed a bit workmanlike. And then suddenly I found these gaiters that had a slightly military feel, and it just began to work from the feet up. And once we began to build up those layers it was sort of like a jigsaw – everything began to slot into place. We didn't want anything too fussy at the neck, but a scarf seemed appropriate. The aim was to give him a slight military feel without it being militaristic. No weaponry, obviously, but he had his sonic screwdriver and had to put it somewhere, and having the bandolier just gave the hint that this was the War Doctor.

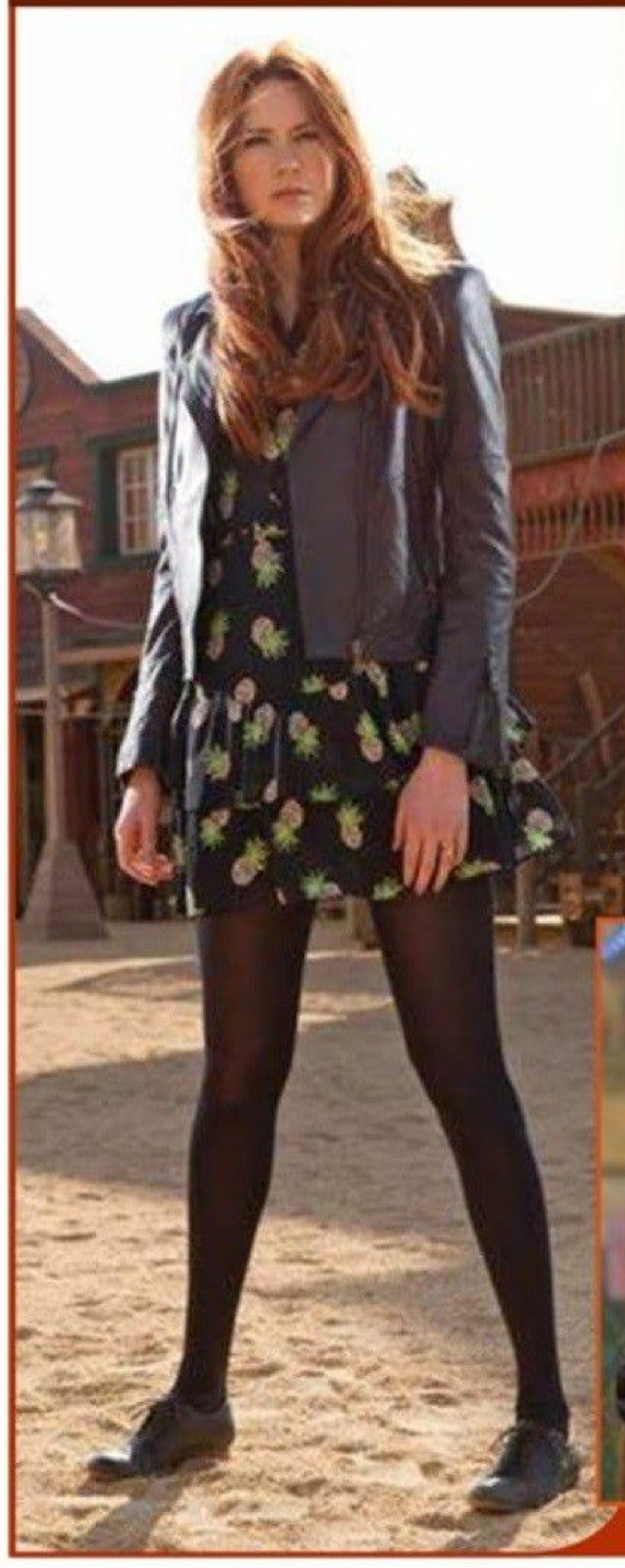
"With the coat, when I'd been working up mood boards I'd found pictures of Johnny Depp in *Sweeney Todd* and there was something about his leather coat for that that stuck in my head. What I found for John was actually an original→

COMING AROUND AGAIN

One of Howard's first costumes for Karen Gillan, for *A Town Called Mercy* [2012], has proven a fan favourite. Because Karen wore it again 18 months later for her final cameo in Matt Smith's regeneration scene, there's been speculation as to why this particular outfit was revived. Was there any special significance in the choice?

Howard thinks not – but acknowledges that deliberate reasoning is not the be-all and end-all here. "Well, it would certainly have been me that chose it," he concedes, "but it wasn't a conscious decision at all. I think subconsciously. Because that was one of the first things I put Amy in, it just felt right. When I inherited her wardrobe, there were lots of these cut-off short skirts and rather juvenile bits and pieces, and Karen and I both wanted her to grow up.

"Over the course of those last few episodes she ages quite a few years, and gets more independent of the Doctor, who's obviously been this huge figure in her young life. So subconsciously, I might've gone, 'Oh yes, *that's* the Amy that she should be – *that's* the Amy he would remember at the end.'"



Left: The War Doctor (John Hurt) in *The Day of the Doctor* (2013).

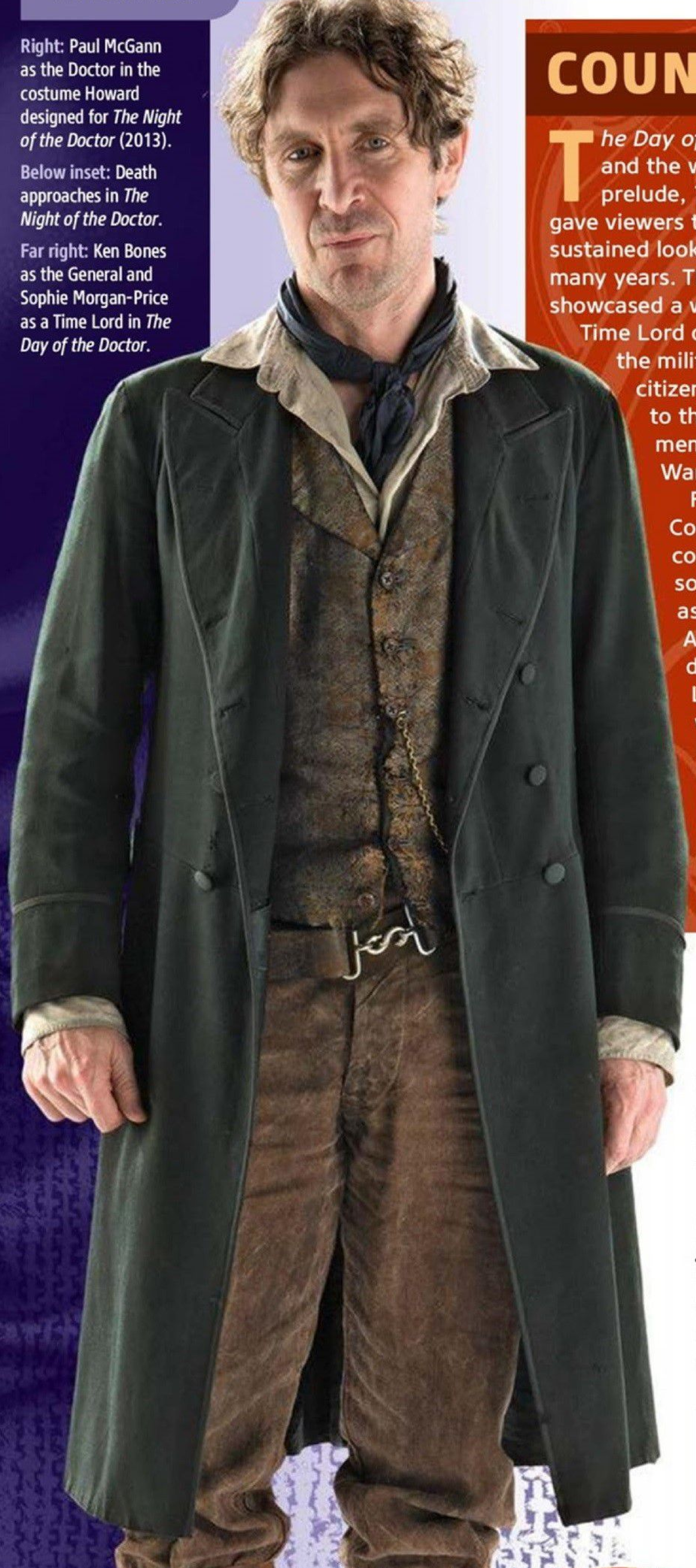
Below left: Amy Pond has a more 'grown-up' look in *A Town Called Mercy*.

Below right: Amy is seen in the same costume during her cameo in *The Time of the Doctor*.

Right: Paul McGann as the Doctor in the costume Howard designed for *The Night of the Doctor* (2013).

Below inset: Death approaches in *The Night of the Doctor*.

Far right: Ken Bones as the General and Sophie Morgan-Price as a Time Lord in *The Day of the Doctor*.



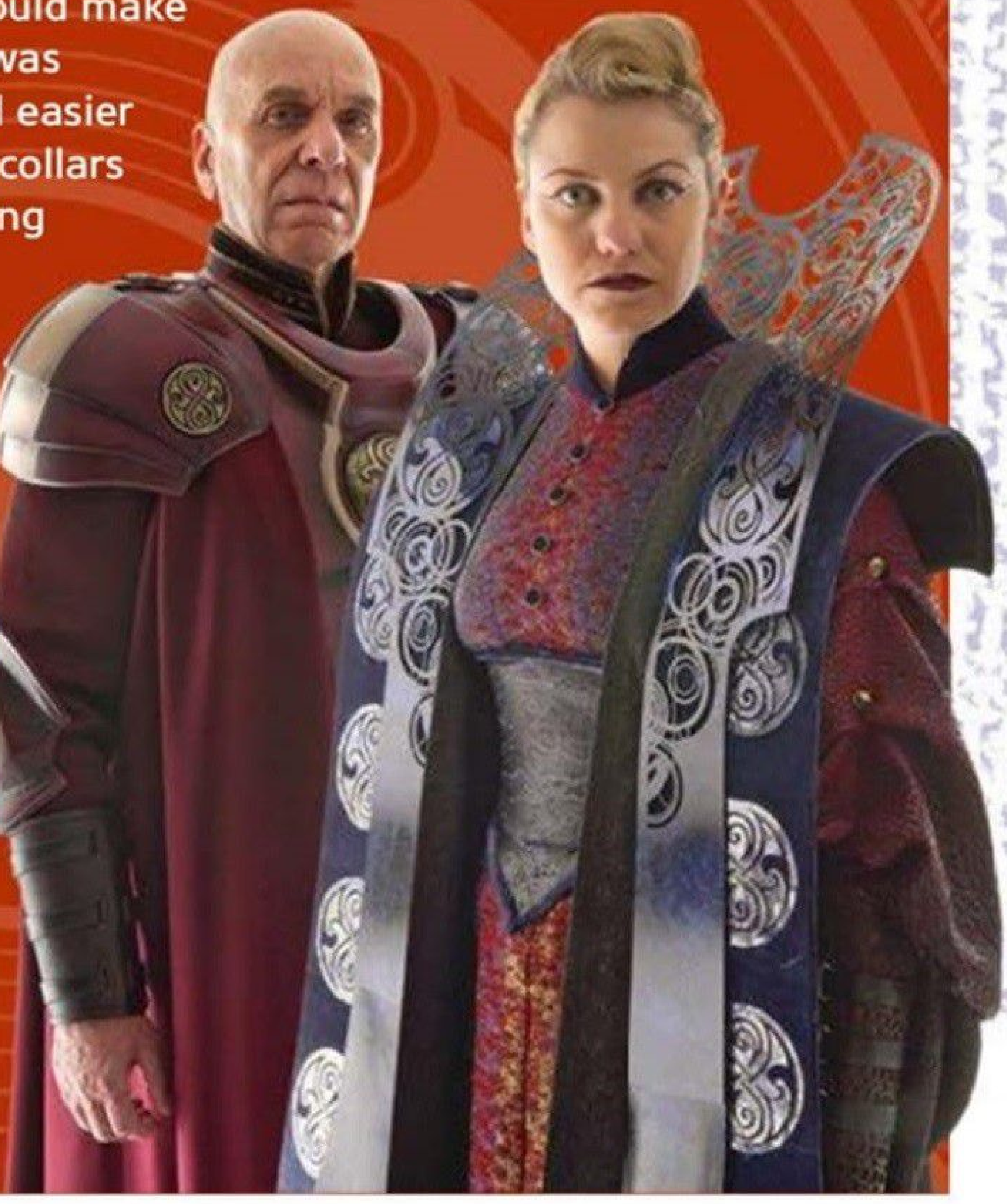
COUNCIL STYLE

The Day of the Doctor and the webisode prelude, *The Last Day*, gave viewers the most sustained look at Gallifrey for many years. These episodes showcased a wide array of Time Lord dress – from the military, via the citizens of Arcadia, to the civilian members of the War Council.

For the Council, Howard consciously sought to recall aspects of James Acheson's 1970s design for Time Lord regalia while not being hamstrung.

"I remember seeing pictures of David Tennant in his robes, and I just felt that it was time to move it on, to reinterpret that look. The collar-and-shoulder-piece was overpowering, and I felt that if we kept something of the shape and had the Gallifreyan symbols running through it, we could make something that was much lighter and easier to wear. For the collars we ended up doing a laser cut on this very fine, pliable metal, which meant that you could light through it.

"The rest of the outfits very much kept the sense of the colour and texture of earlier Time Lords, because these are really uniforms. But ultimately, I wanted to believe that if Matt – or any of the current Doctors – were to put these outfits on, you would believe it, and not feel they were wearing something slightly theatrical or from the past. I wanted to make it something contemporary."



→ 1920s motorbike coat – something we sourced from one of the vintage hire companies. It was beautiful because it was in really good condition but had been worn and worn, and it had worn out so well. It connected him to [the Ninth Doctor] Christopher Eccleston and, in terms of shape, to the other Doctors.

"When we'd finished putting it together, John looked in the mirror and just said: 'You know, dear boy, I really think you've got him – I think that's it. So now I'd better go and learn the lines!' And he was literally on camera, following day, first thing. Pitch-perfect, of course."

The appearance of a 'lost' incarnation of the Doctor wasn't the only surprise of the anniversary season. Another came in the seven-minute prologue webisode, *The Night of the Doctor*. This focused on the last minutes and regeneration of the War Doctor's immediate predecessor, the Eighth Doctor. In designing for Paul McGann, Howard not only tried to offset some of the problems the actor had with his costume in the 1996 TV movie but also to establish subtle links between the Eighth and War Doctors.

"The costume for Paul was another rush job," says Howard. "I think I had about 48 hours to pull things for him to choose from. When Paul originally played the Doctor, the costume was out of his control – everyone had a say but him. The creations for the Doctors can be quite wild: some are comical, some ultra-colourful, but Paul's costume just seemed clumsy and didn't really work for me. I felt what we needed to do was not to take it far from the original concept of the frock coat and the waistcoat – because these are staples that have gone through all of the Doctors. So more than anything what I wanted was to give him something that *fitted*. With the frock coat that we chose, the proportions just worked so well for him.

"Then there was the thing of the scarf, and again the gaiters, because I had established those with John Hurt – and suddenly it was a nice idea that gave it that army silhouette, going down to his boots. And then we added all those little details, the pocket watch and the other little accoutrements that are a part of the Doctor. Paul actually said that if he'd had this costume in the [1996] film it would've been a totally different ball game." **DWM**

Howard discusses dressing the Twelfth Doctor in *Costume Design*, the latest DWM Special Edition, on sale now.

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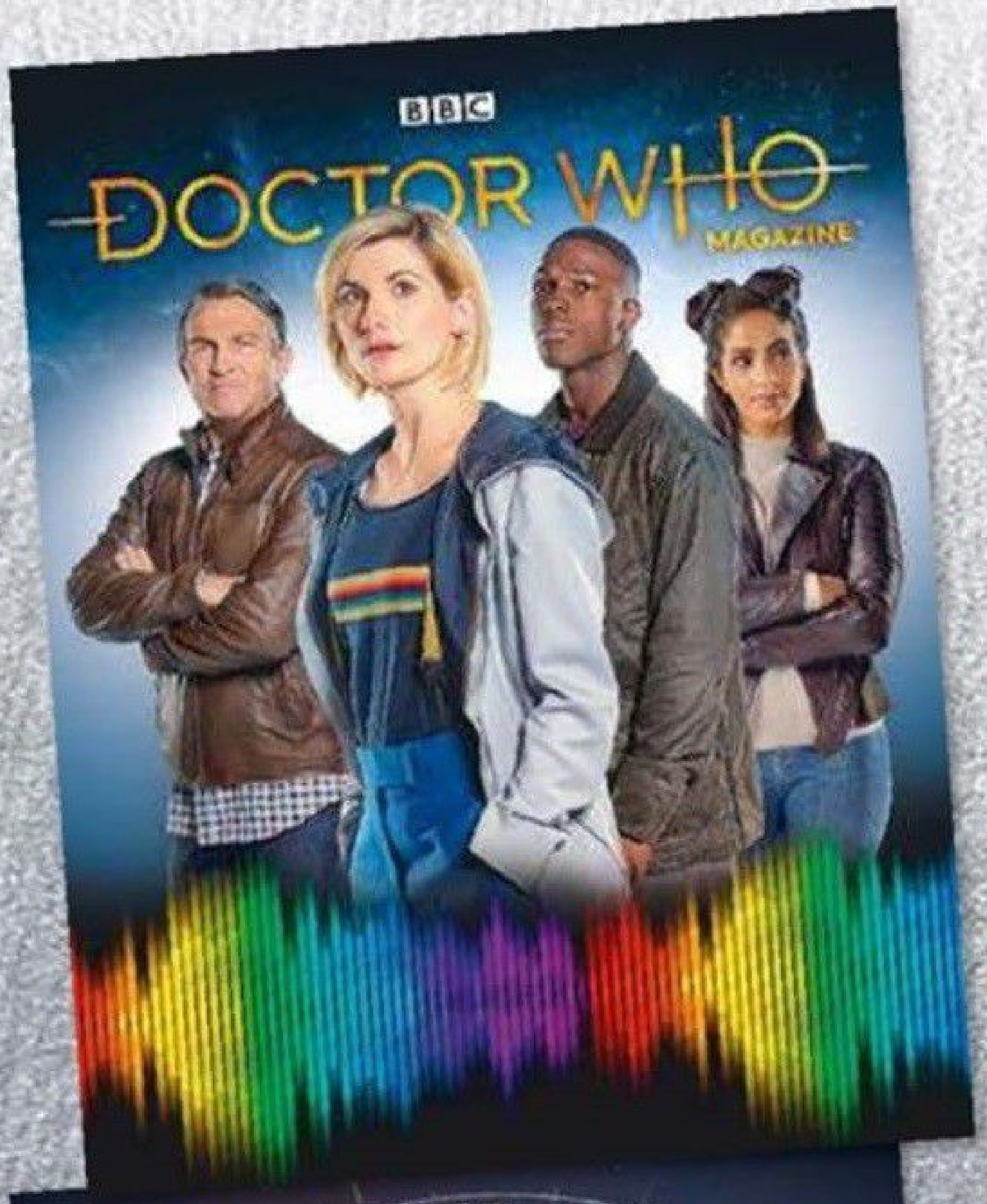

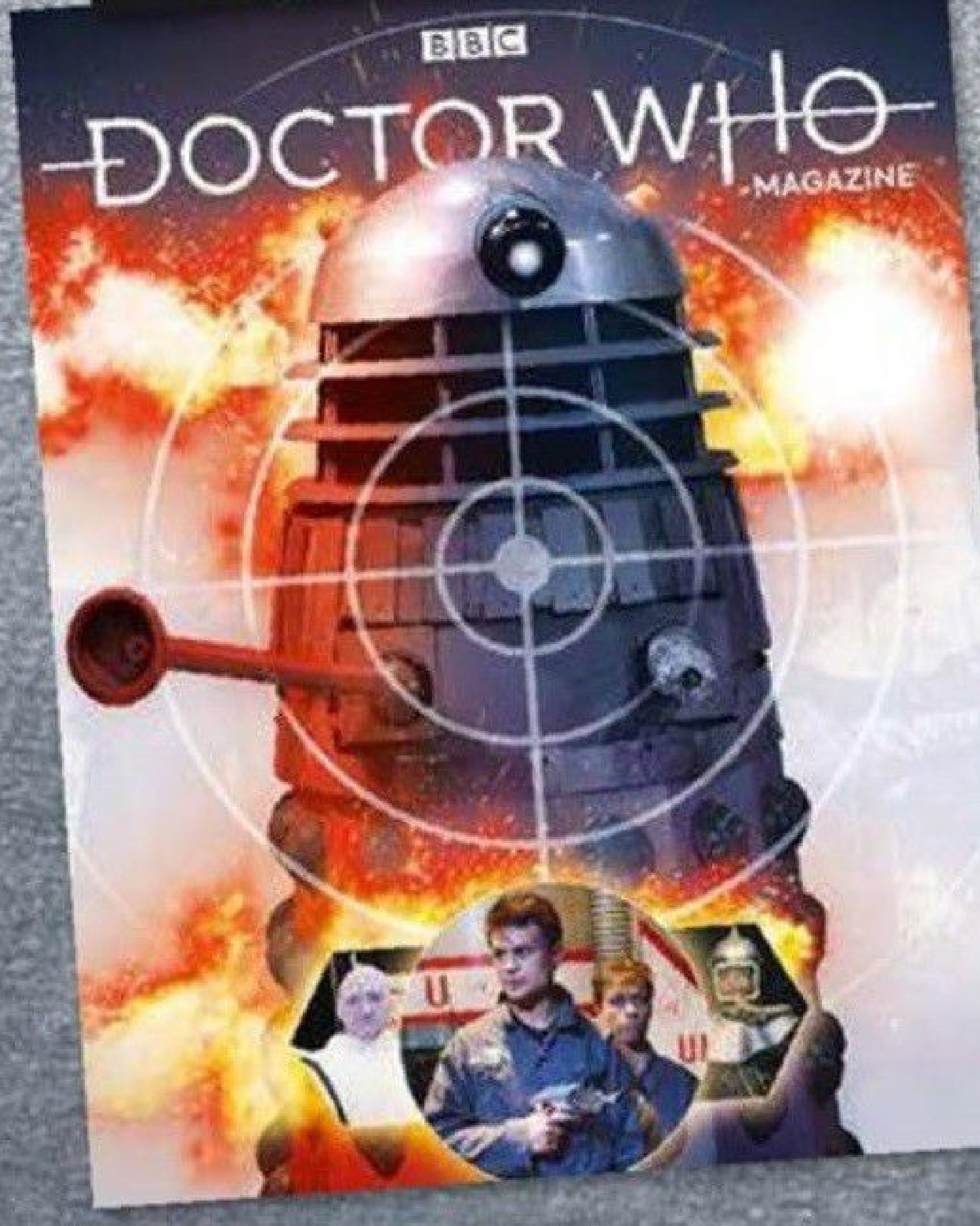

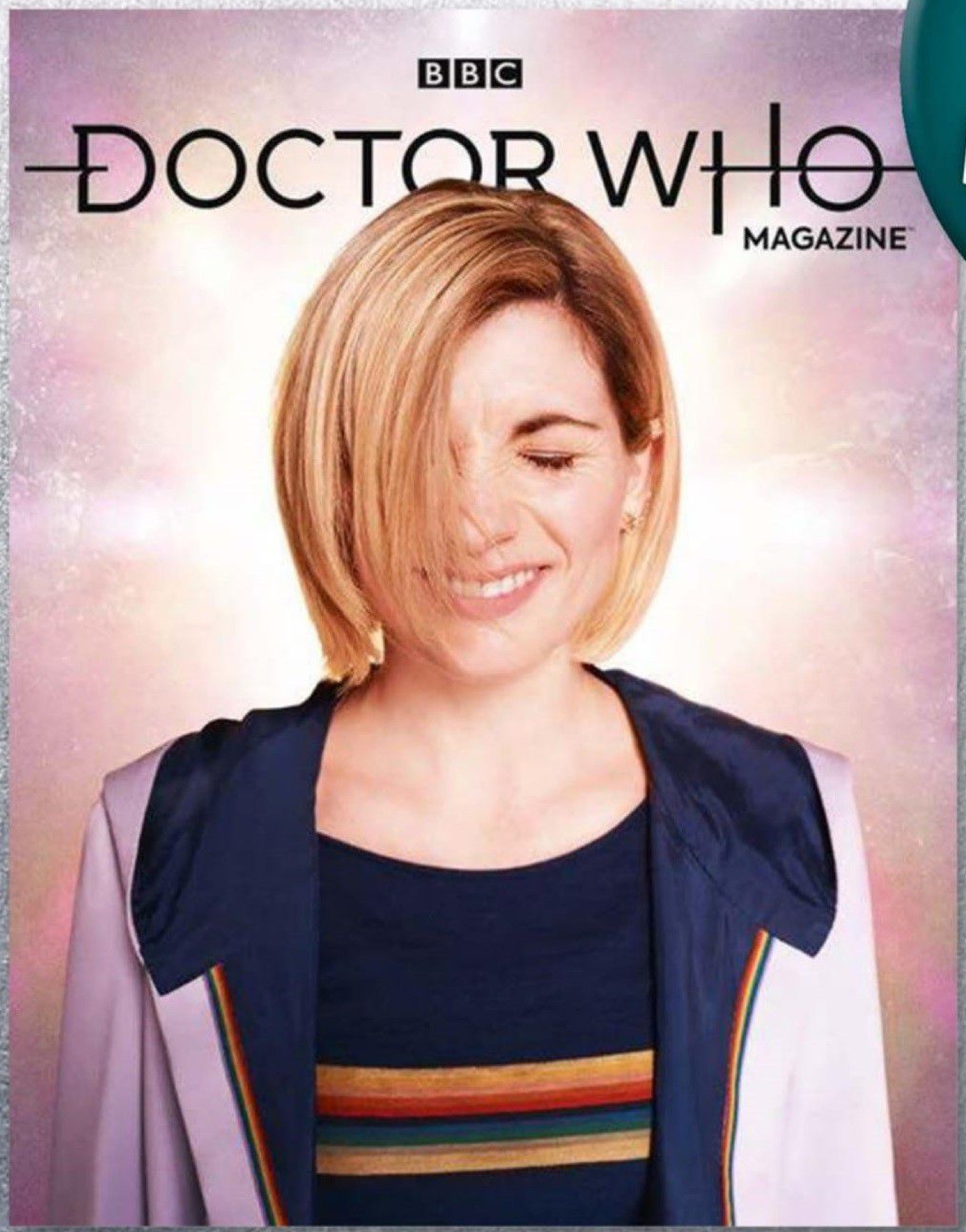

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2018 The Results

At last, the results of the 2018 **DWM** season poll can be revealed...

FAVOURITE STORY

1st	*Rosa*
2nd	*Kerblam!*
3rd	*Demons of the Punjab*
4th	*Resolution*
5th	*It Takes You Away*
6th	*The Woman Who Fell to Earth*
7th	*The Witchfinders*
8th	*The Ghost Monument*
9th	*Arachnids in the UK*
10th	*The Battle of Ranskoor Av Kolos*
11th	*The Tsuranga Conundrum*

Rosa, written by Malorie Blackman and Chris Chibnall, and much lauded by critics, was the clear favourite among **DWM** readers. The story of how Team TARDIS ensured that Rosa Parks fulfilled her destiny led the poll from the start, despite strong competition from Pete McTighe's *Kerblam!*, Vinay Patel's *Demons of the Punjab* and Chris Chibnall's *Resolution*.

Chris Chibnall says: "On behalf of everyone involved in the production of *Doctor Who*, thank you. *Rosa* is one of the things I'm most proud of in my career.

"It was one of the first things I talked to Charlotte Moore and Piers Wenger about when I was thinking about doing this job. This brings back a flood of recent memories.

"I remember standing in front of a group of new and eager writers in a secret location a couple of years ago. And telling them I wanted to do the story of Rosa Parks as a *Doctor Who* historical. The intake of breath, the frisson, the fear and excitement that crossed the room sticks in my mind. We knew what a challenge it would be and what the pitfalls were. We knew we'd have to work hard to avoid them.

"It was a joy collaborating with Malorie on the script. I remember the small, intimate readthrough, where Sharon D Clarke read in the part of Rosa as we couldn't get Vinette there. At the end of hearing that episode aloud for the first time, myself and director Mark Tonderai looked at each other with tears in our eyes, taken aback by the force of what we'd just heard.

"I remember the dispatch from South Africa which said, 'The bus has broken down. We might not be able to get it to move.' (Spoiler: they did. But it involved every member of the team working so, so hard and being so, so clever.)

"We've heard stories of children yelling at the television, urging Rosa not to stand up. We've been contacted by parents thanking us for the conversations it provoked. Over nine million people watched that story.

"*Rosa* is an example of the teamwork that characterises *Doctor Who*. Stunning direction by Mark Tonderai and wonderful photography by Tico Poulakakis. Extraordinary design. A brave and strong performance by Vinette Robinson. Beautiful editing by Becky Trotman. And Segun's wondrous, intricate, clever, powerful score – which gives Rosa Parks her own theme.

"And you know what: this is a testament to you, the readers of **Doctor Who Magazine** and *Doctor Who* fans. *Rosa* is an unusual story. It deals head on with tough issues. It does things the show hasn't quite done before. (While, I should add, quietly and deliberately working in the style of a Hartnell historical.) I'm thrilled that people responded to this story of hope and inclusion and bravery. The odd person has accused us of political correctness: a term meant to imply that stories like this aren't worthy of being told. Your votes for *Rosa* remind us that *Doctor Who* fans are smarter and better, and have too much basic human empathy to fall for that guff. We're telling stories about everyone, for everyone. We're monumentally proud of that fact.

"Most importantly, of course, this also is a tribute to the woman who refused to stand, to Rosa herself. And the fact her actions still speak, and still inspire. We're just telling her story – in a *Doctor Who* way.

"I'm only supposed to write a paragraph saying thank you. But you can see this episode means a lot to us all. So thank you, on behalf of the whole team."

We speak to Malorie Blackman on page 30.

Above: Jodie Whittaker with showrunner Chris Chibnall in Sheffield on 24 September 2018 at the world premiere of *The Woman Who Fell to Earth*.

Left: Rosa Parks (Vinette Robinson) is confronted by Krasco (Joshua Bowman) in *Rosa* (2018).

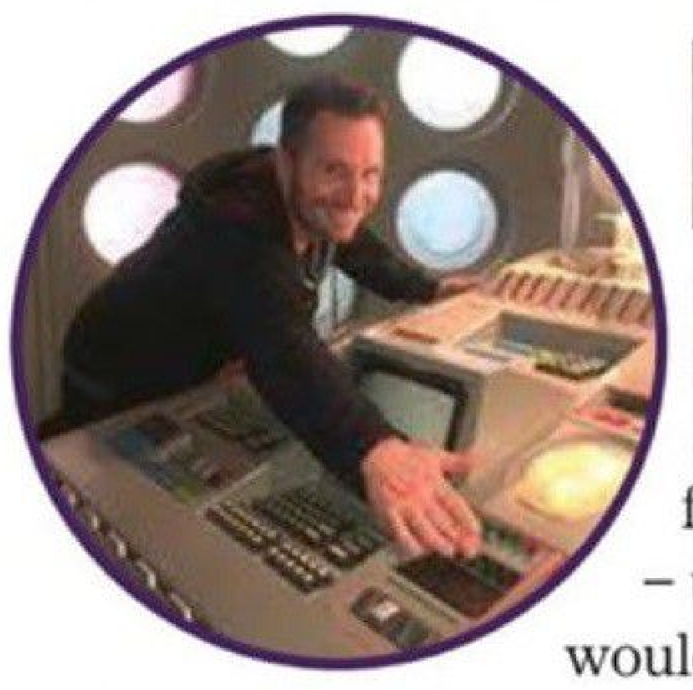
FAVOURITE VILLAIN

1st	Tzim-Sha (*The Woman Who Fell to Earth/The Battle of Ranskoor Av Kolos*)
2nd	Dalek (*Resolution*)
3rd	Krasko (*Rosa*)

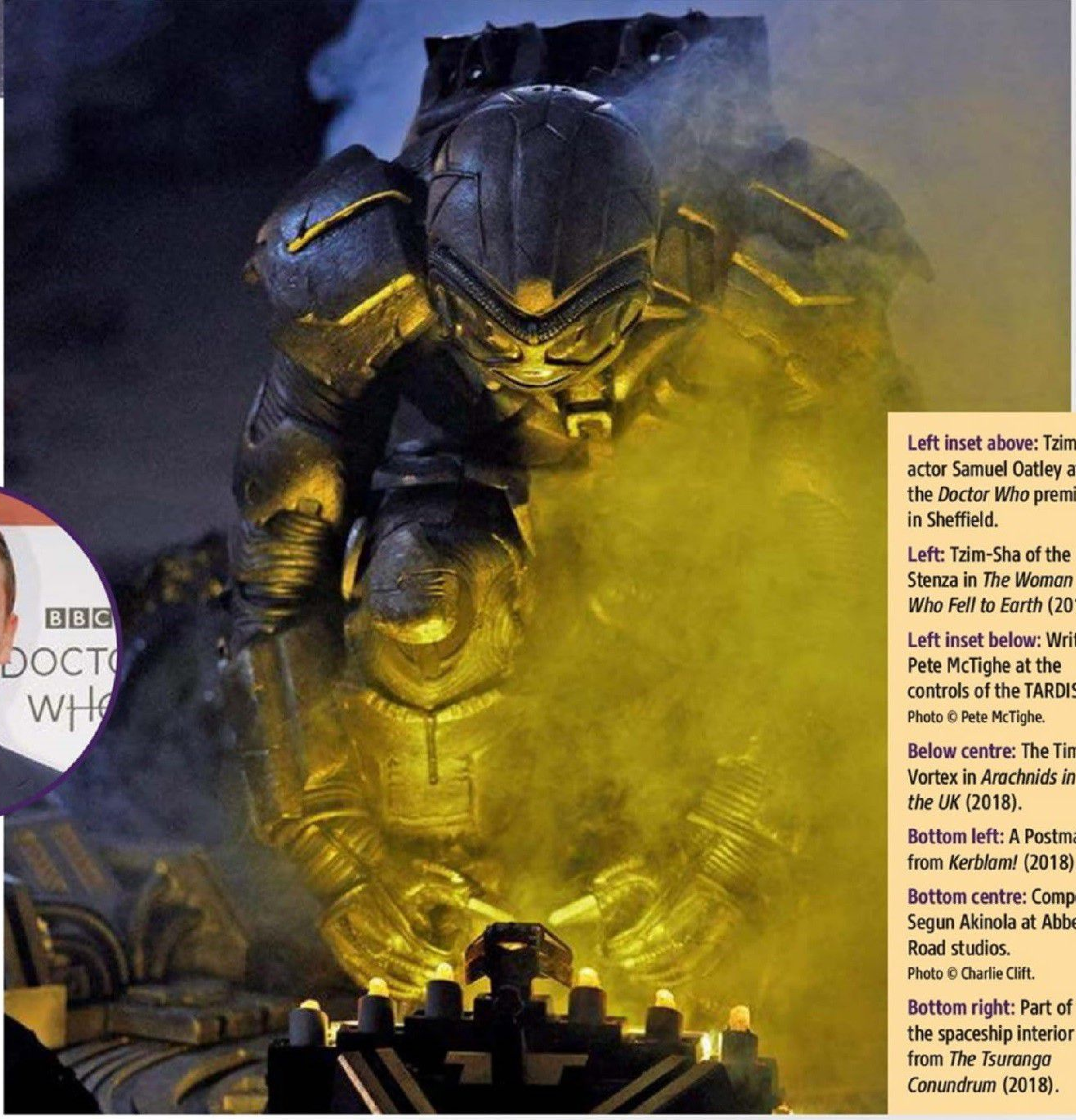
Samuel Oatley, the actor who played Tzim-Sha (aka 'Tim Shaw'), says: "I'm over the moon! Thank you so much for your support. It's a highlight of my career so far to be part of the history of a show that I grew up watching. But to have been a monster, for a season of such importance, a nemesis to our new Doctor… it really is an honour. Thank you to everyone at *Doctor Who* for bringing me into the family. Keep watching all! It's going to be fun."

FAVOURITE CREATURE

1st	The Postmen (*Kerblam!*)
2nd	Pting (*The Tsuranga Conundrum*)
3rd	Dalek (*Resolution*)



Pete McTighe, the writer of *Kerblam!*, says: "Oh, you've made my day. Winning an award from my favourite magazine – the ten-year-old me would be thrilled. (So is the 2019 me.) Thanks to the wonderful Ray Holman, Robert Allsopp and everyone who had a hand in bringing the Postmen to life, especially the performers behind the masks."



Left inset above: Tzim-Sha actor Samuel Oatley at the *Doctor Who* premiere in Sheffield.

Left: Tzim-Sha of the Stenza in *The Woman Who Fell to Earth* (2018).

Left inset below: Writer Pete McTighe at the controls of the TARDIS.
Photo © Pete McTighe.

Below centre: The Time Vortex in *Arachnids in the UK* (2018).

Bottom left: A Postman from *Kerblam!* (2018).

Bottom centre: Composer Segun Akinola at Abbey Road studios.
Photo © Charlie Clift.

Bottom right: Part of the spaceship interior from *The Tsuranga Conundrum* (2018).

FAVOURITE EFFECTS

1st	The Time Vortex (*Arachnids in the UK*)
2nd	Dalek versus soldiers battle (*Resolution*)
3rd	Spaceship crash (*The Ghost Monument*)

Series 11 was packed with spectacular imagery, but it was the colourful new version of the Time Vortex, as seen in *Arachnids in the UK*, that proved to be the favourite among DWM readers.

FAVOURITE MUSIC

1st	*Demons of the Punjab*
2nd	*The Woman Who Fell to Earth*
3rd	*Rosa*

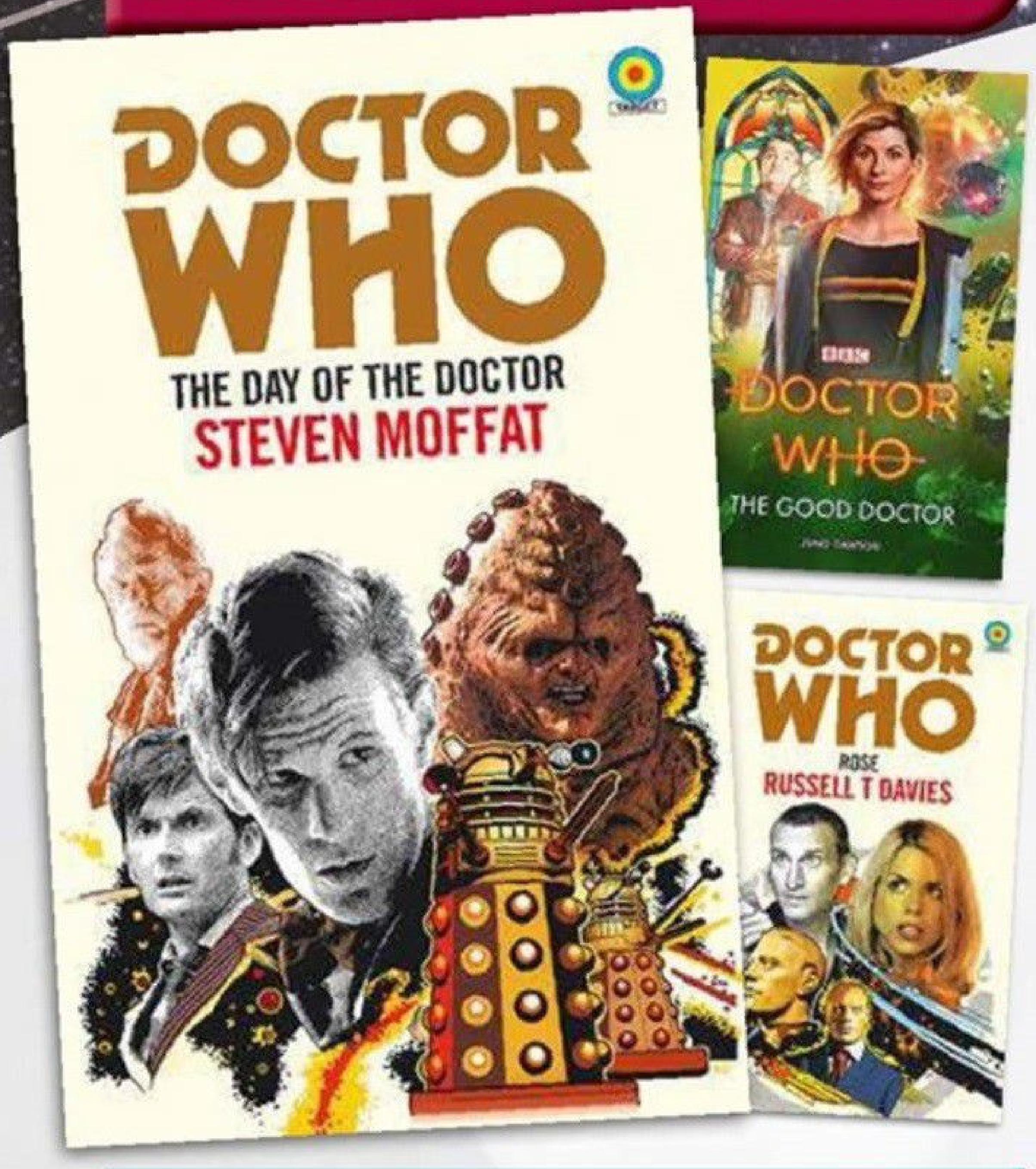
Segun Akinola says: "*Demons of the Punjab* was one of the most challenging and most rewarding scores to write for Series 11. I'm so pleased it resonated well with so many people!"

FAVOURITE SET DESIGN

1st	The interior of the *Tsuranga* (*The Tsuranga Conundrum*)
2nd	The Kerblam warehouse (*Kerblam!*)
3rd	The TARDIS interior (*The Ghost Monument – Resolution*)

The clinical, yet elegant, design of the hospital spaceship *Tsuranga* beat off competition from many beautiful sets. Just outside the top three were the recreation of Montgomery, Alabama in *Rosa*, the antizone in *It Takes You Away* and the village in *The Witchfinders*. →

MERCHANDISE POLL



BOOKS

1st	***The Day of the Doctor*** **by Steven Moffat (BBC Books)**
2nd	***The Good Doctor*** **by Juno Dawson (BBC Books)**
3rd	***Rose*** **by Russell T Davies (BBC Books)**

Steven Moffat says: “Oh! Oh, you remembered me! How kind. How long ago it all seems, when the world was bright and full of hope. They sent cars, you know. Cars!! Never mind, I’m so happy you liked my silly book. There’s a joke on page 23 about an old friend of mine (an old friend of yours too, actually) and I’m happy to say, he laughed. So thanks for this lovely trophy. I shall treasure it for the rest of my life or until I exchange it for food. Bye now, bye. Drop round any time. Please re-cover the skip as you climb out.”

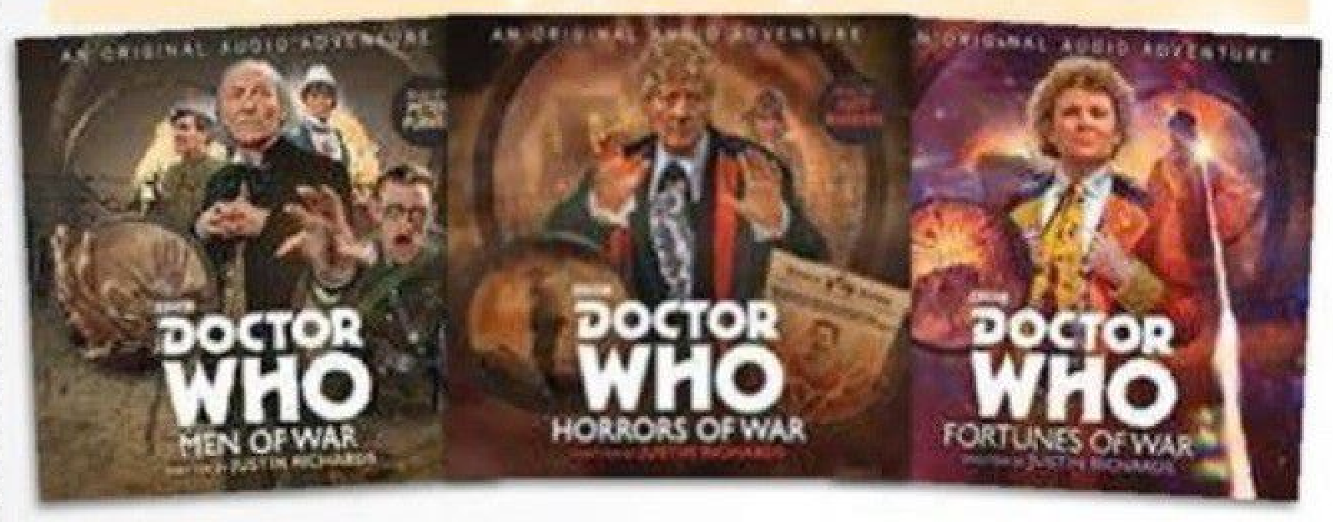
AUDIO RELEASES: BIG FINISH

1st	***Ravenous 1/Ravenous 2***
2nd	***The War Master: Master of Callous***
3rd	***Hour of the Cybermen***

Producer David Richardson says: “What lovely news! It’s such a happy team on these Eighth Doctor adventures – Paul McGann, Nicola Walker, Hattie Morahan and Mark Bonnar always burst into the studio every time with huge smiles on their faces, so happy to be there. And [director] Ken Bentley, [writer] Matt Fitton, [writer] John Dorney and myself put so much time and energy into making the stories as bold, exciting and original as they can possibly be. I’m absolutely thrilled so many people have enjoyed them.”

AUDIO RELEASES: BBC AUDIO

1st	**The *War* series (*Men of War, Horrors of War, Fortunes of War*)** by Justin Richards
2nd	***The Dalek Audio Annual*** by Terry Nation
3rd	***The Day of the Doctor*** by Steven Moffat



Range editor Michael Stevens says: “It’s gratifying to see Justin Richards’ story arc, published 100 years after the end of the First World War, taking the top spot. Listeners rightly found it to be a moving and intriguing evocation of that tragic scenario. Meanwhile I’m delighted that the inaugural *Dalek Audio Annual* was well received; they’ll be back for more rampaging later this year. *The Day of the Doctor* is a masterly piece of narrative genius by Steven Moffat, deservedly recognised and superbly voiced by Nicholas Briggs.”

OTHER MERCHANDISE

AUDIO RELEASES: BBC AUDIO

1st	***Doctor Who – The Collection: Season 12*** **Blu-ray box set** (BBC Studios)
2nd	***Doctor Who – The Collection: Season 19*** **Blu-ray box set** (BBC Studios)
3rd	**Thirteenth Doctor Action figure** (Character)

The Thirteenth Doctor’s sonic screwdriver and action figure are very popular, but ultimately it’s the lavish Blu-ray sets that most readers love the best – which is great news, as there are plenty more on the way. Executive producer Russell Minton says: “Wow! First *and* second place is amazing. The Blu-ray box sets are only as good as they are because of the fantastic team who work so hard. I’d like to thank each and every one of them, plus all the contributors who say yes to sharing their stories or being part of our fun extras and of course to all the very loyal fans for supporting the range. Maybe we should do some more…!”

DWM POLL

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Photo © Marcus Hearn.

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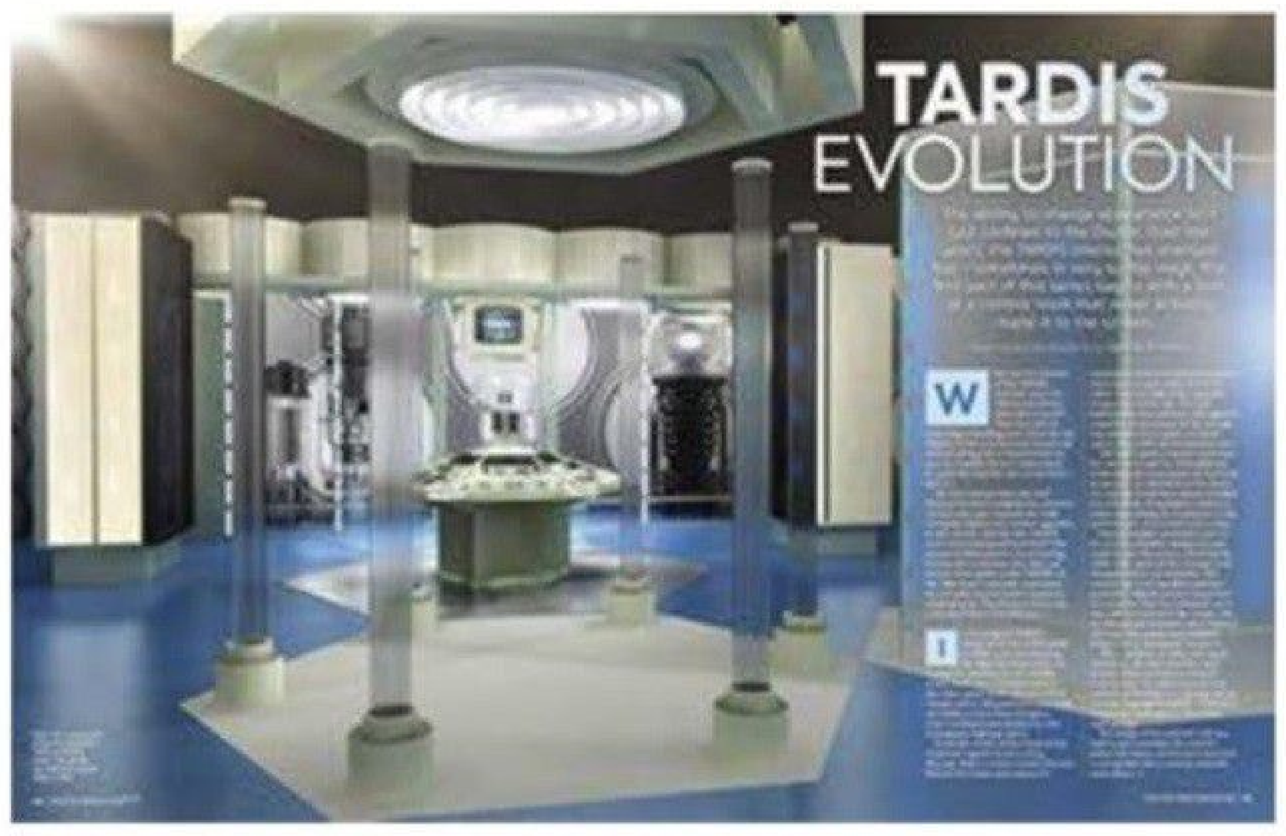

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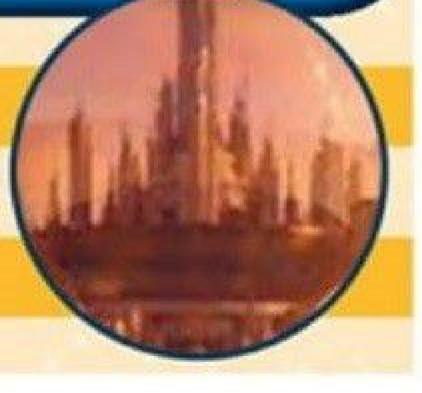

1st	***Gallifrey Guardian***
2nd	***The Fact of Fiction***
3rd	***The DWM Review***

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GOLDEN ROSA

Malorie Blackman tells **DWM** how she and Chris Chibnall created a poll-winning modern classic.

Interview by **PAUL KIRKLEY**

Above: "Rosa Parks has always been one of my heroines," says writer Malorie Blackman.

Right: *Rosa* won in the category TV Show of the Year at the inaugural Visionary Honours Awards on 8 February 2019. Danny John-Jules and Sir Lenny Henry presented Malorie and *Rosa*'s co-writer, Chris Chibnall, with the award.

Below left: The real Rosa Parks.

Below centre: Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Graham (Bradley Walsh) witness racism at first hand while Rosa Parks (Vinette Robinson) looks on in *Rosa* (2018).

Opposite page top: Rosa takes a bus trip that will be remembered by generations to come.

Opposite page main: Rosa at home.

Rosa Parks has been the recipient of many prestigious honours over the years, from the Congressional Gold Medal – the highest civilian award in the United States – to an actual asteroid, 284996 Rosaparks. And now the *Doctor Who* story that bears her name has been voted the best of the year by readers of **Doctor Who Magazine**.

It's but a footnote in Rosa's incredible story, of course – but one that reaffirms its ability to connect with a whole new audience.

"Gosh," says Malorie Blackman, who co-wrote *Rosa* with showrunner Chris Chibnall, when **DWM** delivers the good news. "That's so lovely. Thank you to everyone who voted, because I thought all the episodes in the series were amazing. It was such a thrill to be part of it."

The reaction from viewers following the episode's broadcast last October was similarly effusive. "My Twitter feed blew up!" says Malorie. "So many people got in touch to say they'd sat down with their children afterwards to have conversations about it, which I thought was brilliant.

"Rosa Parks has always been one of my heroines," she continues, hailing Vinette Robinson's "phenomenal" performance in the role. "And I love *Doctor Who*, so the chance to put the two together was just irresistible."

TV SHOW OF THE YEAR
WINNER
DOCTOR WHO
VISIONARY
HONOURS

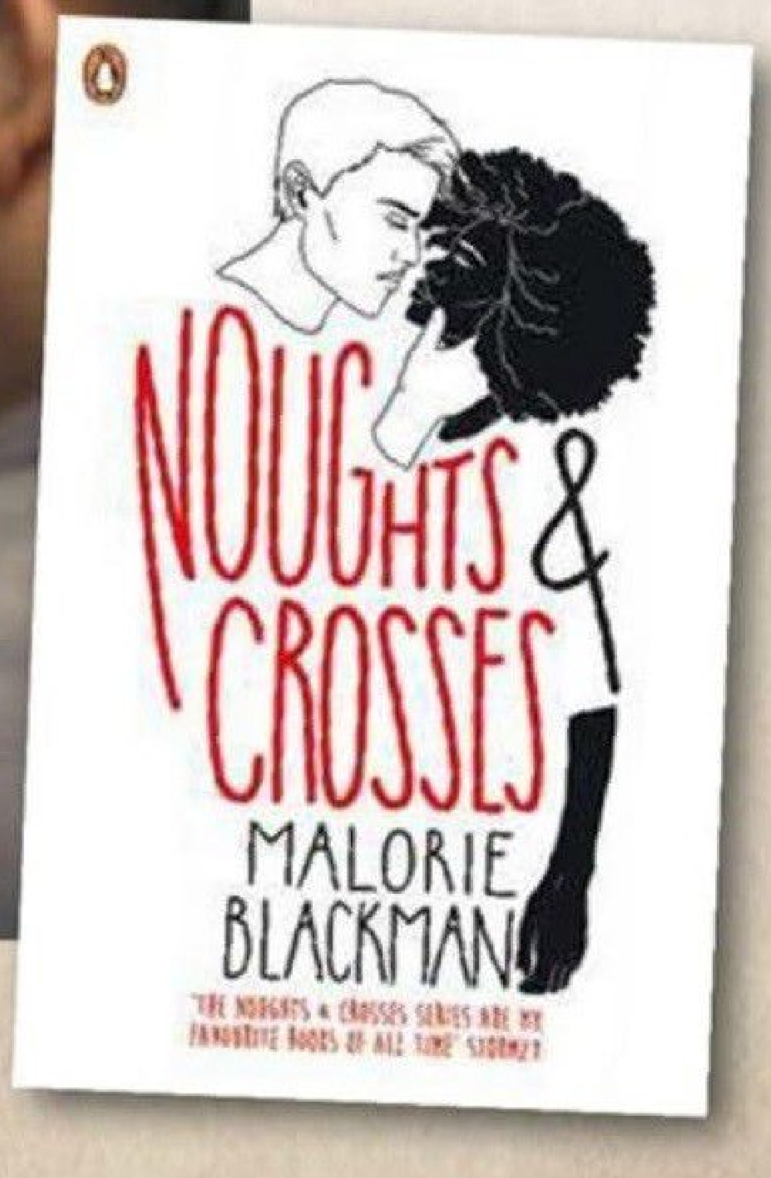
As the author of more than 60 children's books, Malorie has a long track record of addressing social issues – including racism – through science-fiction storytelling, most notably in her *Noughts and Crosses* series of dystopian YA novels. *Rosa* is very much in the same spirit.

"A lot of people were surprised we were so direct in taking that subject and incorporating it into sci-fi," she admits. "I think they were afraid Rosa would lose her agency – that the Doctor would sweep in and make everything all right. But Chris and I were always very clear that, though this is a *Doctor Who* story, it shouldn't take anything away from Rosa."

Similarly, the episode is notable for its lack of men in rubber monster suits, which might have risked cheapening Rosa's story. Instead, we get Krasko (Joshua Bowman), a killer from the future intent on disrupting humanity's slow march towards equality.

"Monsters don't all have to be made of rubber," says Malorie. "Monsters come in all shapes and sizes, and sometimes it perhaps makes people more uncomfortable when the monsters look a little more familiar. In this instance, it was very satisfying when Ryan sent him back to be with the dinosaurs. Where he belongs."

As the daughter of parents who arrived in Britain from Barbados, racial attitudes have been an ever-present reality of Malorie's life. "It's how you're treated by various institutions," she says. "I will go into a shop and be followed around by a store detective. I've never yet managed to get through airport customs without being pulled over and having my bag searched. It's a constant reinforcement of your otherness, as it were. Which is one of the reasons why, with this episode [through


NOUGHTS & CROSSES
MALORIE BLACKMAN
'THE NOUGHTS & CROSSES SERIES ARE MY FAVOURITE BOOKS OF ALL TIME' STORMZY

Yaz and Ryan's testimonies of life in 21st-century Sheffield] it was important to show that it's not just a thing of the past."

As Children's Laureate from 2013-15, Malorie learned to develop a "thick skin" in response to keyboard warriors who forcefully disagreed with her robust advocacy for greater diversity in literature. And, amidst the outpouring of love for the episode, *Rosa* also attracted a small but noisy minority complaining that *Doctor Who* had become "too PC". What's her response to that?

"I just find it fascinating that every time a programme on TV features people who are BAME, some people bleat about it being PC," she says. "As if my life is somehow politically correct, and my stories are politically correct. They're not, they're just my stories. It's a nonsense argument. But I don't let trolls live rent-free in my head. They have their opinion, and good luck to them. I just move on."

Malorie, who received the OBE for services to children's literature in 2008, has an innate belief in the ability of stories to transform lives and open doors – just as they did for her when she was a young girl growing up in Clapham. "We wouldn't be having this conversation if it hadn't been for the power of stories," she says. "I *lived* in my local library, devouring books and stories."

Inspired by the works of John Wyndham, she developed a particular passion for all things fantastical, from comic books to *Star Trek*. "I've always loved sci-fi," she enthuses. "I love the licence it gives you to hold a mirror up to the world."

She became hooked on *Doctor Who* as a child, during Jon Pertwee's reign over Saturday teatimes – though she has a particular soft spot for his successor, Tom Baker. And, of course, she's a huge fan of the current incumbent. "Jodie is a phenomenal Doctor," says Malorie. "We have so many more great things to come from her, I'm sure."

A constant thread in Malorie's life and work is her belief that "All our children have the right to see themselves in the books they read." It's a philosophy that applies equally to film and television.

"As well as being windows onto other worlds, creative industries have a duty to provide mirrors, so people can see themselves reflected in what they're watching," she says. "There are so many stories out there that have just not been told. And that's the wonderful thing about Chris. He's so open to new ways of telling stories.

"There's room, especially in such a broad church as *Doctor Who*, for so many different types of stories, from so many different perspectives. That's the whole raison d'être of it: that you can go anywhere at any time, do anything and meet anybody. So I don't understand how anyone could have a problem with that. Isn't that what *Doctor Who* is all about?" **DWM**

> *"Chris and I were always clear that, though this is a* Doctor Who *story, it shouldn't take anything away from Rosa."*

ICE AND FIRE

"There's a devilment in me." In the second part of an in-depth interview, writer and script editor Eric Saward wonders if violence is the answer.

Interview by **BENJAMIN COOK**

Opposite page: Cryons in the ice tombs of Telos in Eric Saward's *Attack of the Cybermen* (1985).

Not much is known about Eric Saward's formative years. "Well, that's good. I like to be a man of mystery," says the architect of mid-1980s *Doctor Who*.

But **Doctor Who Magazine** likes a challenge. Let's delve a little deeper…

Here's what we *do* know: Eric was born in December 1944 and grew up in Welwyn Garden City, Hertfordshire. What did his parents do? "My father was an engineer. He worked at [the aviation manufacturer] De Havilland in Hatfield. They were building Tridents," says Eric, chatting in his west London local in early March. "And my mother – well, she was his wife and did what she had to do."

As a child, did Eric dream of one day being a writer? "First of all, I wanted to be an *actor*. I'd done some am-dram, which I enjoyed, but I realised very early on that I wasn't good enough and probably would never be. Writing gelled much better with me." When did he start? "When I was about 16, 17, I used to doodle little stories. Detective stories. Love stories. Just practising."

He was an ardent reader, too. What literature energised Eric as a young man? "David Mercer was one. People like Brian Moore. Simple writing, but daring. And Harold Pinter, who was at his height. They were my favourites."

Years later, when he was *Doctor Who*'s script editor, Eric wanted to ask Pinter to write for the show. "It was an ongoing office joke," says Eric. "It was never gonna happen."

"How would that have gone, if he'd said yes?" wonders Eric's partner, Jane Judge, who's joined us at the pub.

"I would've handled him," says Eric, smiling. "Problem is, I don't think we'd have got what we wanted. It would have been someone standing on a planet, not doing or saying much."

"Cheap to make," suggests Jane, who's as familiar with *Doctor Who*'s budgetary constraints as anyone. From 1978 to 1983, she was the programme's production secretary. That's how Eric and Jane met.

"Cheap, yes," he muses. "Well, no – Pinter would have wanted the planet built full-sized!"

After leaving school at 18, Eric worked in a Welwyn Garden department store. "But I got restless," he says. So he moved to the Netherlands for three years, where he worked as a cost-checker on the construction of an oil refinery in Rozenburg. He married a Dutch woman, Marijke. They lived together, mainly in Rotterdam, in the late 1960s and had two children together.

Left: Eric Saward at the Target Books cover art exhibition in London's Cartoon Museum on 28 April 2016.

Photo © Jon Pountney.

When the marriage broke down, Eric returned to the UK and worked at Hatchards in Piccadilly, London's oldest bookshop. "I think, by the time I was 25, I'd read every play ever produced. I was teaching myself how to write, learning by example, but never thinking anything much would come of it." In his mid-20s, he worked as an electrician at two West End theatres: the Phoenix and the Shaftesbury. Then he trained to be a teacher.

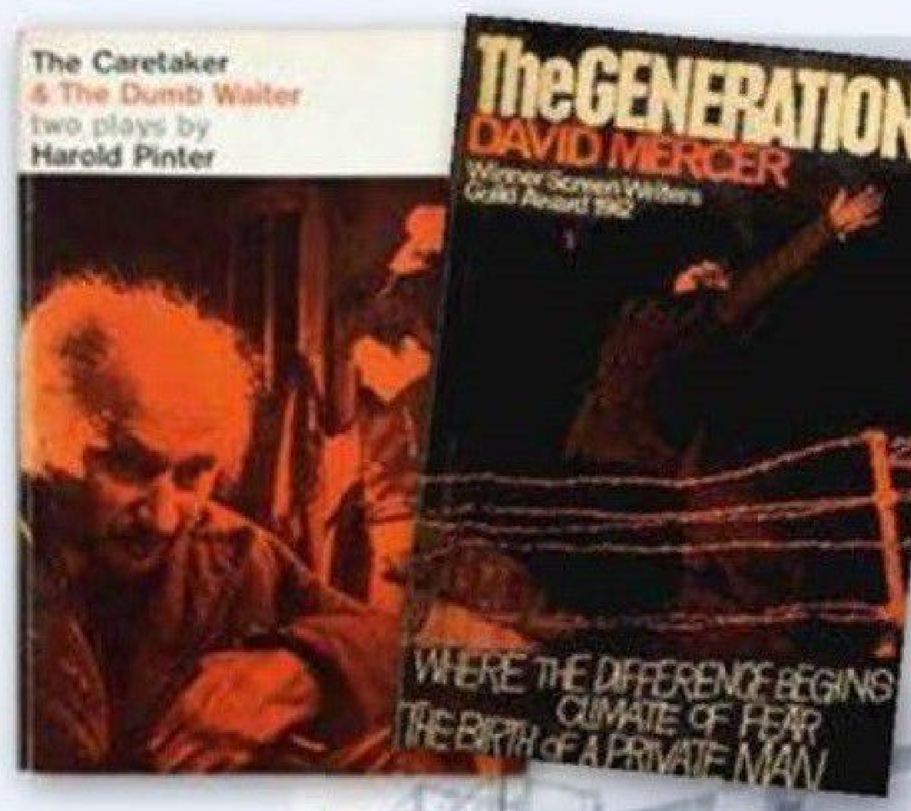
Whilst teaching, Eric sold his first radio play, *The Fall and Fall of David Moore*, an ironic thriller that he'd submitted on spec to the BBC. Airing on Radio 4 in September 1972, it starred David Valla in the title role. "My hobby was photography," explains Eric, "so I made Moore a photographer, like me – a professional photographer, who's very discontented with life." Pauline Letts (sister of Barry, the man who was, at that time, producing *Doctor Who*) played Moore's mother. The cast also included Michael Kilgarriff, who'd played the Cyberman Controller in 1967's *The Tomb of the Cybermen* – a role he'd reprise in 1985, in Eric's *Attack of the Cybermen*. "That *Moore* play was me being very serious and knowing, all in 45 minutes," says Eric. "It wasn't very good."

> "I think, by the time I was 25, I'd read every play ever produced."

But Eric was making a name for himself at BBC Radio. In the mid-1970s, he gave up teaching to concentrate on writing, penning plays for Radio 4's *Thirty-Minute Theatre* and *Saturday Night Theatre* strands (five of which starred another of Eric's soon-to-be *Who* villains, future Davros actor Terry Molloy). As discussed last issue: Eric's first TV script was the 1982 *Doctor Who* serial *The Visitation*, followed by the same year's *Earthshock* (both for Season 19, Peter Davison's first as the Doctor). Off the back of them, Eric was appointed script editor – 'script showrunner' to producer John Nathan-Turner's 'production showrunner'.

Eric's first full season in the role was the show's 20th, airing in 1983. The previous year, he'd inherited a Doctor, three companions and several scripts commissioned by his predecessors. On Season 20, did he finally have free rein? Not quite. "John was very paranoid in many ways, so he'd sort of arbitrarily stick his beak in and say, 'Ooh, we don't want that.' Also, Ian Levine – and I didn't realise, at first, how important he was to John – was blowing his trumpet, wanting this, wanting that."

Uber-fan Levine, a Blackpool-born record producer and DJ, was the show's unofficial continuity consultant during the first half of the 1980s. "Ian was pulling strings in a major way," says Eric, "getting his version of *Doctor Who* on screen – or trying to. Second season I went into, we had all these wretched →



Below left inset: Paperback versions of *The Caretaker & The Dumb Waiter* by Harold Pinter and *The Generations* by David Mercer.

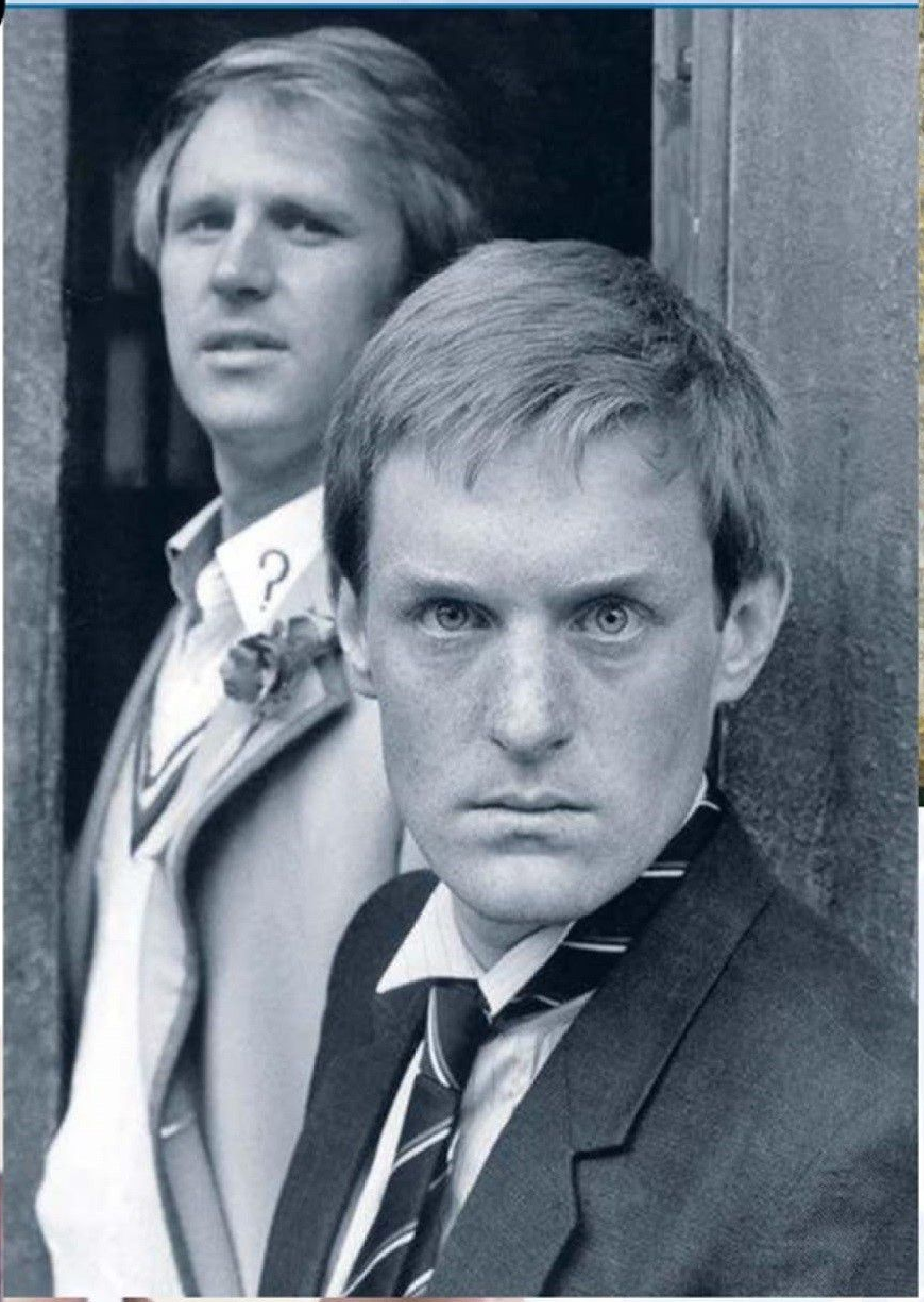
Below right: On location at Heathrow airport for the filming of *Time-Flight* on 11 January 1982: Janet Fielding (Tegan Jovanka), Peter Davison (the Doctor), producer John Nathan-Turner and Sarah Sutton (Nyssa).

Eric Saward

Right: The Doctor is joined by the duplicitous schoolboy Turlough (Mark Strickson) in *Mawdryn Undead* (1983).

Far right: The Doctor, Tegan and Turlough in Tegan's final story, *Resurrection of the Daleks* (1984).

Below: Peri (Nicola Bryant) and the exterminated DJ (Alexei Sayle) in Part Two of *Revelation of the Daleks* (1985).



> **"I thought Mark Strickson was a great actor, but unfortunately we didn't get around to using him properly."**

→ [returning] monsters that I'd never heard of, let alone wanted. I'm convinced that Ian was responsible for most of that. It didn't work. Though, to be fair to Ian, he was really useful with research. Anything you wanted to know about *Doctor Who*, he was the go-to person. He was passionate about the series."

Was the alien companion Turlough, who was introduced halfway through Season 20 and spent much of his first three serials trying to kill the Doctor, Eric's attempt to shake things up?

No, he says, that was an edict from the producer. "For the first few months, I was commissioning scripts, but I couldn't say anything about Turlough. Not because it was a secret, but because he didn't exist. John hadn't bothered to flesh him out. Peter Grimwade – who wrote *Mawdryn Undead* [1983], where Turlough arrives – was really annoyed. He said, 'I'm being asked to write his introduction, so *I'm* creating the character!' Which was true. I said, 'Well, you'll do it beautifully. Just get on with it.' I thought Mark Strickson was a great actor, but unfortunately we didn't get around to using him properly – developing the character, making it a bit more about him. Turlough tended to just stand around, a bit like Adric."

What about Peri, played by Nicola Bryant, who debuted in Davison's penultimate adventure, then continued opposite Colin Baker's Sixth Doctor? "She started on *Planet of Fire* [1984], and Nicola was – and understandably so – a bit nervous, a bit cautious," remembers Eric. "But she warmed up. When she gets to [Eric's 1985 serial] *Revelation of the Daleks*, I thought she was doing very well. There were one or two nice little scenes with her, especially with Alexei Sayle's DJ." With Peri's help, the DJ blows up a couple of Daleks with the power of rock 'n' roll – which is all some of us have ever wanted from *Doctor Who*. "Me too," says Eric, laughing. "If I'd been given completely free rein, I'd have done that all the time."

But Peri and the Fifth Doctor's longest-serving companion, Tegan, didn't seem to *enjoy* travelling in the TARDIS. Was that a problem? Tegan in particular kept trying to leave. "Mm, yes. When I wrote her farewell speech [in 1984's *Resurrection of the Daleks*], I had her saying, 'I'm tired.' Her aunt had told her, 'When it stops being fun, give it up.' People did say, and rightly so, 'She's been doing this for ages,' so all I did was articulate that."

Far left: The grim opening scenes of *Resurrection of the Daleks* see escaped prisoners gunned down by 'policemen' with machine pistols.

Left: The professional assassin Orcini (William Gaunt) in Part Two of *Resurrection of the Daleks*.

Below left inset: Lytton (Maurice Colbourne) is tortured in Part Two of *Attack of the Cybermen*.

Below right: Doctors gather on 17 March 1983 for publicity photos to promote the 20th Anniversary Special *The Five Doctors*: Patrick Troughton, Richard Hurndall, Peter Davison, a waxwork of Tom Baker and Jon Pertwee.

Tegan's "It's stopped being fun, Doctor" is an emotional gut-punch of a line. "It's battle fatigue," says Eric. "I had wanted [in *Resurrection*] to go out on Lytton and his policemen walking down Shad Thames, but Tegan was going, so I ended on her instead. I thought it would be interesting to pick her up walking over Tower Bridge – the further adventures of Tegan Jovanka – but it didn't happen."

Last issue, Eric said of *Earthshock*: "People don't seem to understand, it's *anti*-war." Is *Resurrection* a militaristic satire too? Despite the serial's violence, might we detect a certain morality there...?

"The thought was there, yes. As it was in all of them. *Revelation* was a bit more cynical, but it [the morality] was there if you wanted to look for it. And no one ever said to me, 'This is a children's show.' I was never asked to tone down vocabulary or violence. But everyone sees the bodies lined up in *Resurrection*... what's the opening sequence? Twenty-five people shot down in the street?"

"I mean, can you *get* any more violent?" chips in Jane. (Trivia klaxon! Jane's late father, Pat, played the shoreline scavenger with the metal detector who gets gratuitously gunned down by one of Lytton's policemen in Part Two.)

"But it wasn't about glorying in all that," counters Eric. "Lytton says, 'It should never have happened. And who ordered the use of machine pistols? Next time, use stun lasers.' The way he behaves in *Resurrection* is really quite disgraceful, but when he comes back in *Attack of the Cybermen* we see another side of him. He is, in a way, a reformed man. He's a mercenary, a freelance soldier, but he's not really overly keen on what it all means. Whereas Orcini, in *Revelation*, is a man committed. He's made killing a religion; a philosophy. Honour is everything. He's obsessed."

Is it true that Eric wrote Orcini to tease Colin Baker? "Oh, that's..." He breaks off, chuckling. "When Colin was cast, I said to John, 'What's he done?' I hadn't seen him in anything. John gave me a tape of the *Blake's 7* that Colin had been in, playing the Most Incredible Assassin in the World." This is Bayban the Butcher, the Federation's second-most wanted man, after Blake, in the 1980 episode *City at the Edge of the World*. "When I saw Colin, I told him I'd watched it. He said, 'Yes, what did you think?' – you know, in that way, fishing for a compliment. But there's a devilment in me – Saward doesn't dish out compliments freely! – so I said, 'Well, it was a bit over the top, Colin. I would've made him the most icy-cold person ever. He would kill without even thinking about it.' 'Oh,' said Colin. Later, people said that I'd written Orcini to show Colin what a *real* assassin's made of." But Eric's *not* saying that? He smiles. "Me? No."

Of Eric's *other* Doctor, he enthuses: "Peter was great to work with. Always word-perfect. Easygoing, but with a certain leading-man quality." However, his real faves are further back. "I still think Tom Baker was the best Doctor – he was bonkers. And Patrick Troughton – he played the clown, but you never lost sight of the intelligence that was there."

So was Davison not allowed to fulfil his potential? "Under different circumstances, he might have. Maybe if he'd stayed." OK, loaded question. But did the scripts serve Davison as well as →

THE SIX DOCTORS

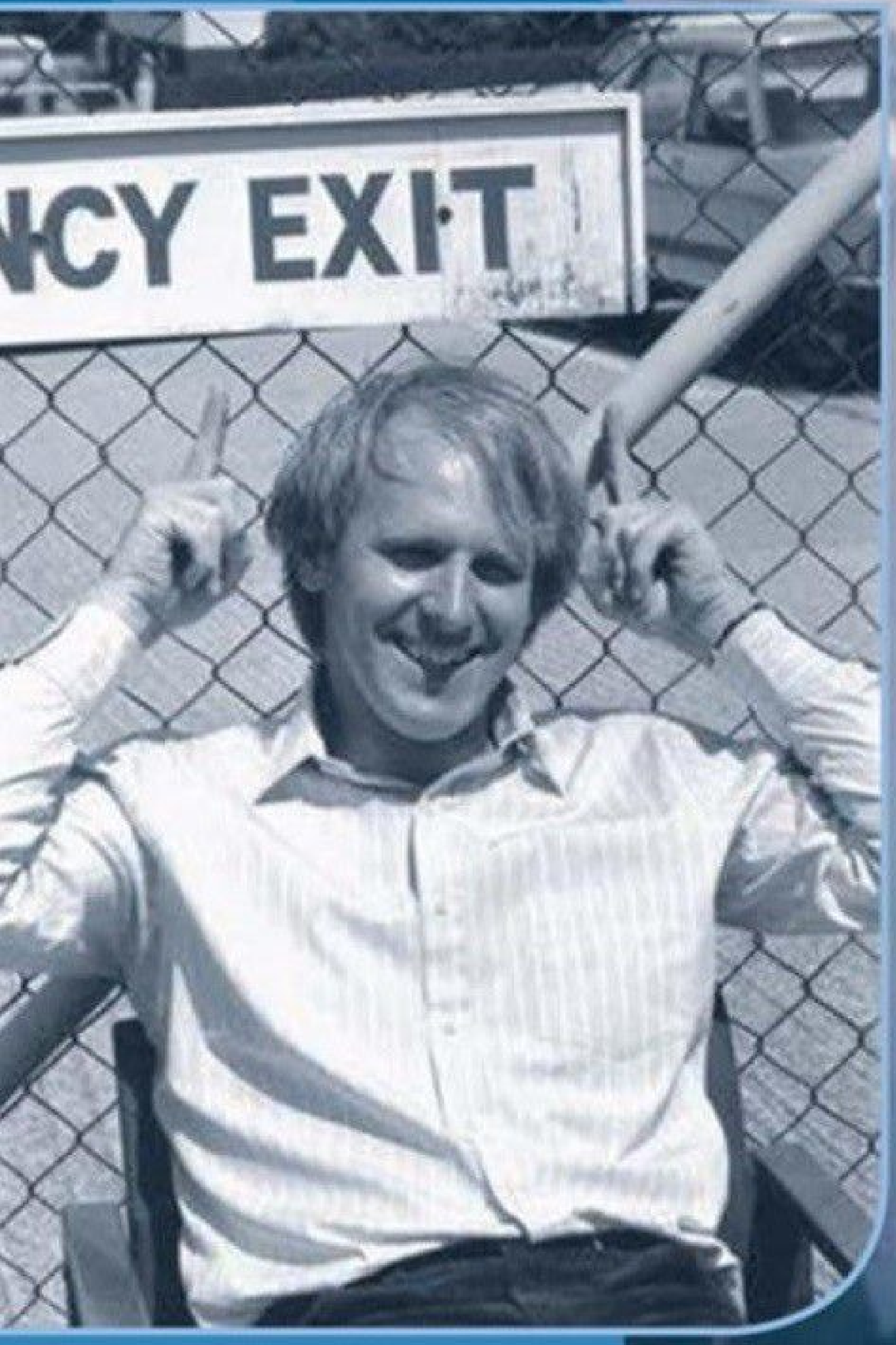
The Five Doctors, a special 90-minute episode featuring multiple incarnations of the Time Lord, aired in November 1983 to celebrate *Doctor Who*'s 20th anniversary. "I'd wanted Robert Holmes to write it," says Eric, "but he came in full of bluster. He thought what we wanted – and he was right, probably – had too many monsters in it, too many guest characters –"

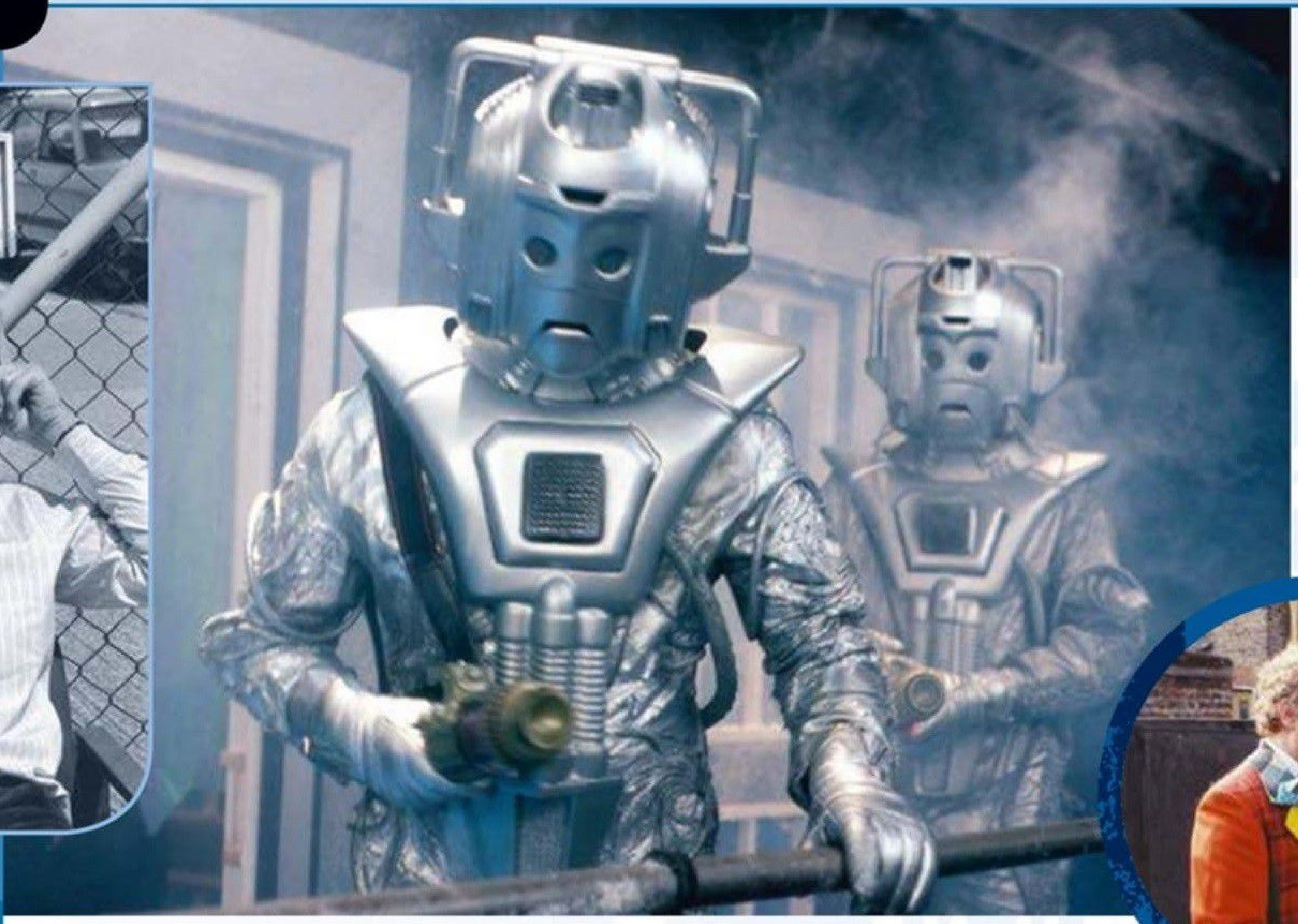
"Too many Doctors," adds Jane.

"Yes, hundreds of them. And some were elderly men. Pertwee wasn't up to doing forward-rolls anymore."

Holmes' storyline was titled *The Six Doctors* – the sixth being a duplicate of the First Doctor, created by the Cybermen. "Bob wrote about 12 pages, just of dialogue, and it wasn't good – certainly not what we wanted. So I said, 'Well, I'm sorry you don't feel up to it, Bob,' and I went to Terrance Dicks [another stalwart *Who* writer and one of Eric's predecessors as script editor] instead.

"Terrance worked incredibly hard on it, I'll give him his due. Problem is, you can't read Terrance's handwriting! But we pulled something out of it."





Above left: Peter Davison announces his departure from *Doctor Who* on 28 July 1983.

Above right: The silver giants patrol their tombs in *Attack of the Cybermen* Part Two.

Right inset: The Doctor (Colin Baker) attempts to trace the source of an alien distress signal in *Attack of the Cybermen* Part One.

Below: A glimpse of the forthcoming *Lytton* graphic novel, written by Eric with art by Baz Renshaw.

→ they could have? "Well, when you think, in terms of variation, he did *Kinda* [1982], he did *Earthshock* – I mean, you couldn't get further apart, and he took all of it in his stride. We could have perhaps found something a bit harder, a bit more down-to-earth, a bit more surreal. But we didn't, and he went.

"Rather sweetly, he went because of the second series [Season 20]. He said, 'I thought it wasn't as good as the first.' But then he saw the makings of Season 22 [Colin Baker's first full season] – the famous Season 22 that everyone criticises – and he said, 'My God, I wish I was doing that now!'" Davison said that at the time? "Yes, which was sweet of him. So he almost stayed on."

Let's talk about the Season 22 opener, *Attack of the Cybermen* – set partly in modern-day London and partly in the ice tombs of Telos. Its authorship is an issue of some contention and much confusion. The serial is credited to 'Paula Moore'. But Eric claims that he wrote it. "Well, it was another Cybermen story," he reasons. "I thought, 'It's probably easier if I do it myself.'" And continuity consultant Ian Levine insists that he and Eric co-wrote it.

"I wrote the basic plot," Levine says in *The Cold War*, a documentary on *Attack*'s 2009 DVD release. "Eric wrote the script out and all the dialogue."

What does Eric have to say about this? "It was my idea – and it wasn't very well executed. It wasn't the best script I wrote. What we did was, we had an evening. Ian had come round – I think he wanted to know what was going to happen [in upcoming episodes], as usual – and I outlined, basically, *Attack of the Cybermen*." Eric knew, at this stage, that he'd be writing it himself? "Yes. In my head. I wasn't telling Ian. When the script had been written, Ian said, 'And I co-wrote it.' I said, 'Ian, I don't think you did.' He said, 'Well, I was there. We had that session together.' I said, 'We had a two-minute chat. You came up with one or two things. Your two-minute chat is not 90 minutes of script!'"

And who's Paula Moore? "I knew her from way, way back. It wasn't her name. Well, Paula was, but the rest of it wasn't." This is Paula Woolsey, a former girlfriend of Eric's. (The 'Moore' moniker was taken from the titular character, David Moore, in Eric's first-ever radio play.) Eric told JNT that Paula had written the serial, because the Writers' Guild union – and therefore the BBC – frowned upon script editors commissioning themselves. "But it was going on anyway," says Eric. "People were doing it." And Eric was already planning to write the Season 22 finale, *Revelation of the Daleks*, himself. He'd found a loophole: he'd write it during his 1984 summer holiday, while he was off-contract...

Centred on the Sixth Doctor and Peri's visit to the Tranquil Repose funeral parlour on the planet Necros, *Revelation of the Daleks* was, says Eric, one of the happiest writing experiences of his life. "Well, I was on a three-week holiday with Jane, on Rhodes," he points out. (By now, Jane no longer worked on *Doctor Who*. She'd quit as production secretary in 1983. "Good secretaries are very hard to find," Eric has the manager of Necros' food-manufacturing factories, Madame Kara, remind Davros.) "Everything was inspired by the places and people around me," he adds.

"Orcini was the name of the Grand Master of the Hospitallers, on Rhodes. Tsambika [after whom Eric named Tranquil Repose employee Tasambeker] was the local goddess of fertility. Stengos [to whom the Doctor is paying his last respects] was the captain of the local tourist boat, and 'Cara' [after whom Madame Kara is named] was what they called the potato they had there." Um, sorry? "We had chips. They were delicious. Because we were on holiday, and it didn't matter."

Revelation is also – dare we say it – quite Robert Holmesian. "Oh God, I don't

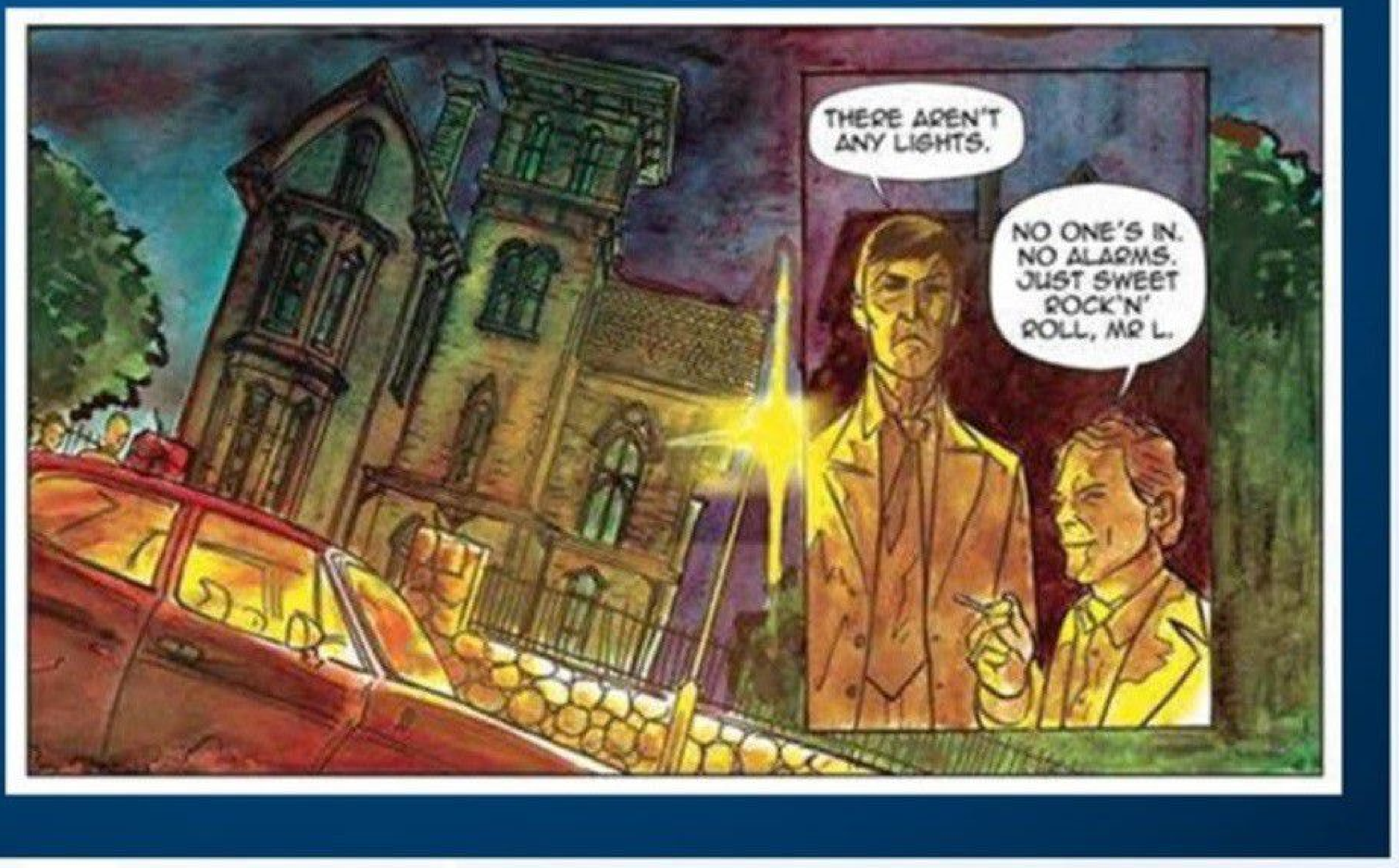
DOUBLE OH-LYTTON

This year, not only has Eric written novelisations of *Resurrection of the Daleks* and *Revelation of the Daleks*, soon to be published by BBC Books (see pages 80-81), but also his graphic novel, *Lytton*, is on its way.

What's drawn Eric back to the mercenary Lytton, who appeared on TV in both *Resurrection of the Daleks* and *Attack of the Cybermen*? "Well, he's a Humphrey Bogart figure. He's a George Raft figure. He's one of those: a superman, but full of insecurities. They're all losers in a way. Lytton isn't quite so much a loser, but neither is he as successful as he thinks he is. I find characters like that interesting. He's not all hard man. It also gives me an opportunity to get him into some fairly improbable situations."

The first part of *Lytton*, with art by Baz Renshaw, is classic Saward: robots, time slips, alien artefacts, severed limbs, East End gangsters ("He's the sort of man who would shoot his mother just to keep his trigger finger supple," says Lytton of one), phoney coppers, scuffles in dank alleyways, defiant, tongue-in-cheek violence and thrilling cliffhangers. "I'd never done a graphic novel before. I didn't even know what they did," admits Eric. "So I thought, 'Yes, why not? Let's have a go.'"

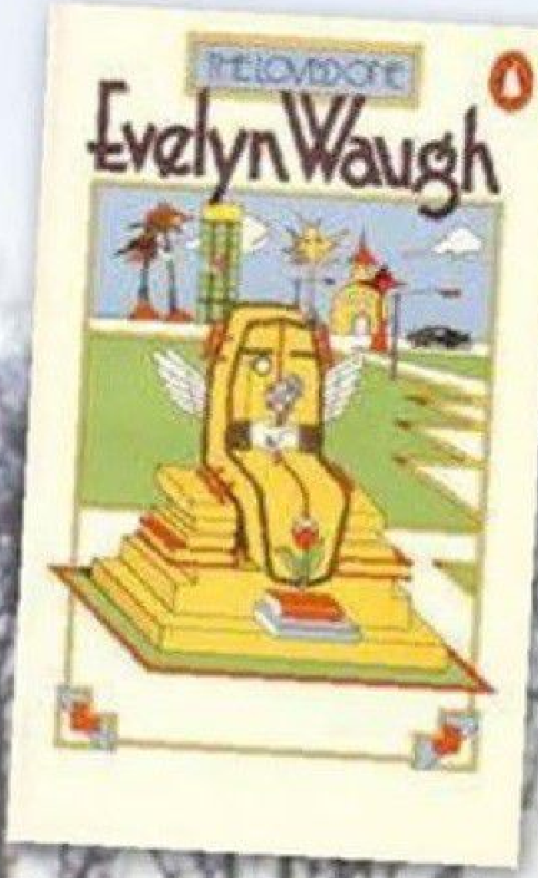
Lytton will be published by Cutaway Comics this summer.


THERE AREN'T ANY LIGHTS.
NO ONE'S IN. NO ALARMS. JUST SWEET ROCK'N' ROLL, MR L.

know why people say this." Well, vicious satire. Great double acts. Solid comedy turns. It's meant as a compliment, Eric. Holmes is one of *Doctor Who*'s greatest-ever writers. "It may be a compliment, but it gets irritating. I never, *never*... I mean, what was the point in copying Bob? He'd probably do it much better than me anyway."

Instead, Eric cites the Evelyn Waugh novel *The Loved One* as his chief inspiration. "The story was partly borrowed from that. Waugh went to America and was horrified by the garishness of the funeral services, so he wrote that book. It was my holiday reading. And Jobel was sort of lifted from it." The name of Tranquil Repose's chief embalmer is derived from Waugh's Joyboy, whose trademark is the beaming smile he leaves on the faces of embalmed bodies.

Is it fair to say the Doctor is a little sidelined in Part One? "I didn't write Colin out," protests Eric. "People seem to think I did. It's the way it finally came together, and I thought, 'Well, I hope Colin doesn't mind. He's doing pantomime anyway [during the first week of filming on *Revelation*, Baker and Bryant were appearing in a *Who*-orientated *Cinderella* in Southampton], so perhaps he won't care.'"



Well, Colin Baker is fab in *Revelation*. The Doctor's mourning suit helps. "The blue cloak? That was in my script. It was to give us a rest from that awful [multi-coloured] coat. It was done for no other reason than that. I got away with it in Part One. After that, the Doctor throws it off, unfortunately.

"But yes, I suppose I took terrible liberties with *Revelation*. I'd never have got away with it if I hadn't been script editor as well. There's no two ways about that. So we would have lost – or I would have lost, or the public would have lost – what was the best of the scripts I ever wrote for the programme..." **DWM**

Later this year: Eric discusses Season 23, the death of Robert Holmes, and his 'ultimate foe'.

Top left: Eleanor Bron as Kara in *Revelation of the Daleks*.

Top right: The egotistical Jobel (Clive Swift) and his devoted assistant Tasambeker (Jenny Tomasin) in *Revelation of the Daleks*.

Above inset: Writer and former *Doctor Who* script editor Robert Holmes, pictured in 1974.

Left inset: *Revelation of the Daleks* was partly inspired by Evelyn Waugh's 1948 novel *The Loved One*.

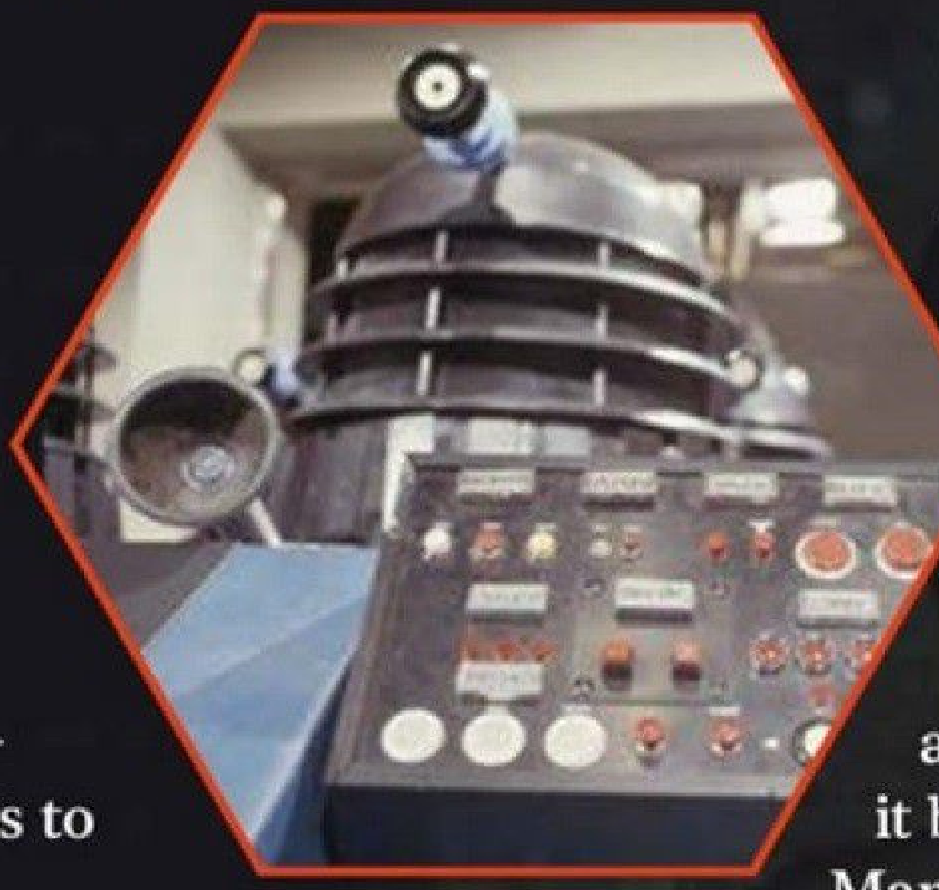
Below: The Doctor wears funeral attire on the planet Necros in *Revelation of the Daleks* Part One.

"The blue cloak? It was to give us a rest from that awful multi-coloured coat."

WORLD OF DIFFERENCE

Some five decades on, one of the Third Doctor's greatest adventures now looks and sounds even bigger. **DWM** talks to the team behind the special edition of the 1973 classic *Planet of the Daleks*.

Feature by **MARTIN RUDDOCK**



In 1973 *Doctor Who* celebrated its tenth birthday with some epic stories that stretched the BBC's Visual Effects Department to its limit. Now Season 10, originally broadcast from December 1972 to June 1973, is the latest box set to join the ongoing *Doctor Who* Blu-ray range.

The five serials have been restored and upscaled for their BD debut by the experts on the *Doctor Who* Restoration Team. The process was more challenging than with some of the other series boxes thanks to the lack of original film sequences from the Jon Pertwee era; even so, this is arguably the clearest and crispest these episodes have ever looked. "It's easy to forget that these programmes are almost 50 years old," says clean-up specialist Peter Crocker. "It's actually astonishing that they look as good as they do. There are an awful lot of programmes from this era that don't look this good."

Among the many treats crammed into the box is a special edition of the season's penultimate story, *Planet of the Daleks*. In addition to the remastered picture quality, the story has also been treated to a 5.1 surround mix from sound designer, composer and Radiophonic Workshop member Mark Ayres. Mark is an old hand at restoring sound on *Doctor Who* releases, having worked extensively on the DVD range, so he's had experience creating new sound mixes with limited source material.

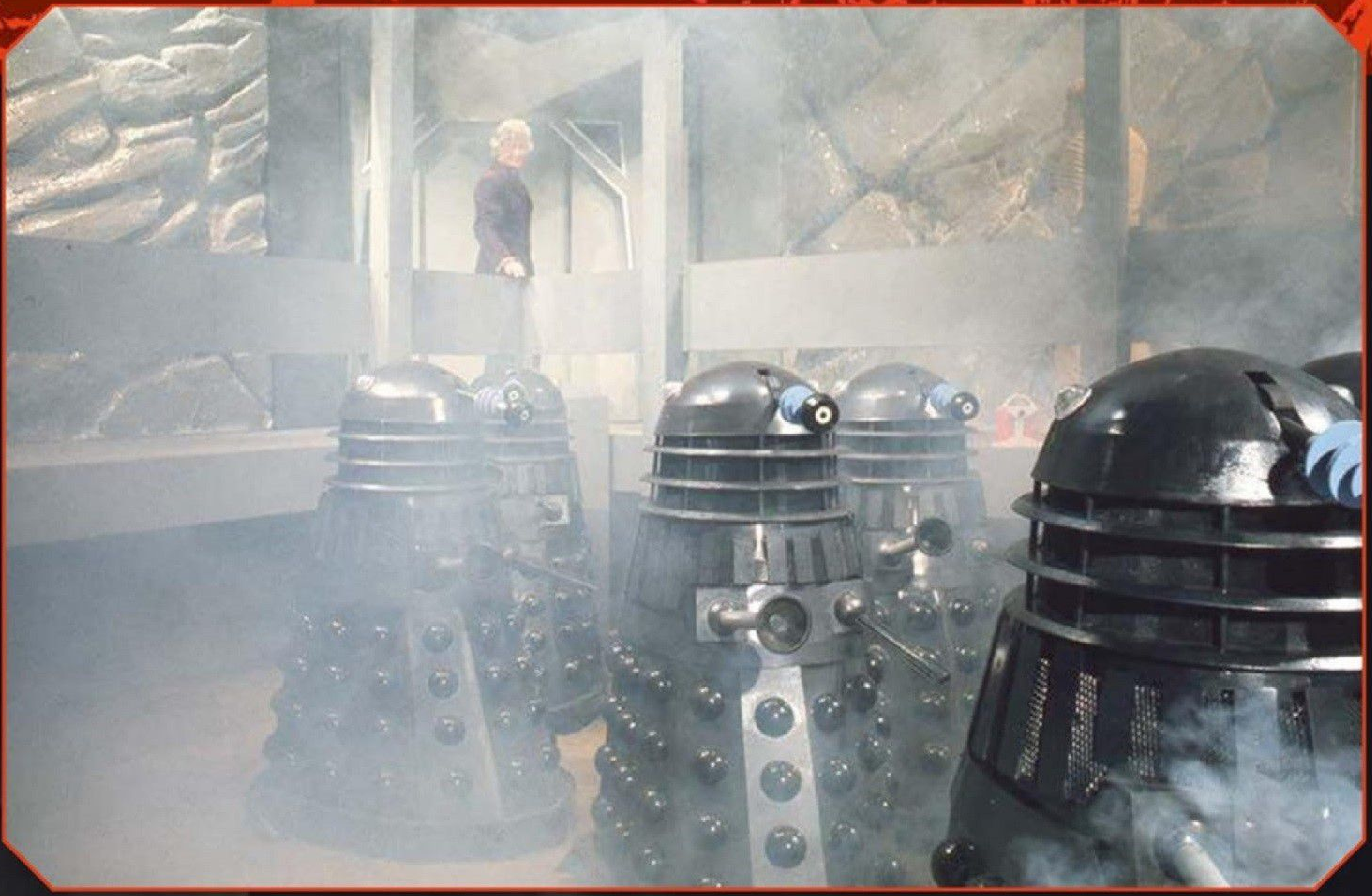
"It takes far longer than would a new remix from complete original elements," he says. "Very long hours, very clever technology, a bit of art and a lot of 'sleight of ear'. It's all a bit of a magic trick!" That trick is a painstaking process, as Mark explains. "I start by carefully re-restoring the original episodes. Technology has improved over the years, and these episodes are going onto Blu-ray with uncompressed, master-quality audio so it needs to be the best it can be.

"With *Planet of the Daleks* we have that mono broadcast mix and most of the sound effects tapes in the Radiophonic Workshop archive. There are no surviving music tapes, but I have access to the complete BBC sound effects library of the period. I have to separate the mono mix as far as possible into its component parts – dialogue, music and effects – and then put it back together in surround. Many background effects, like the forest, the TARDIS sounds and the Dalek control room, are replaced entirely with new surround versions, while elements of others like the ice tunnels are filtered off and panned

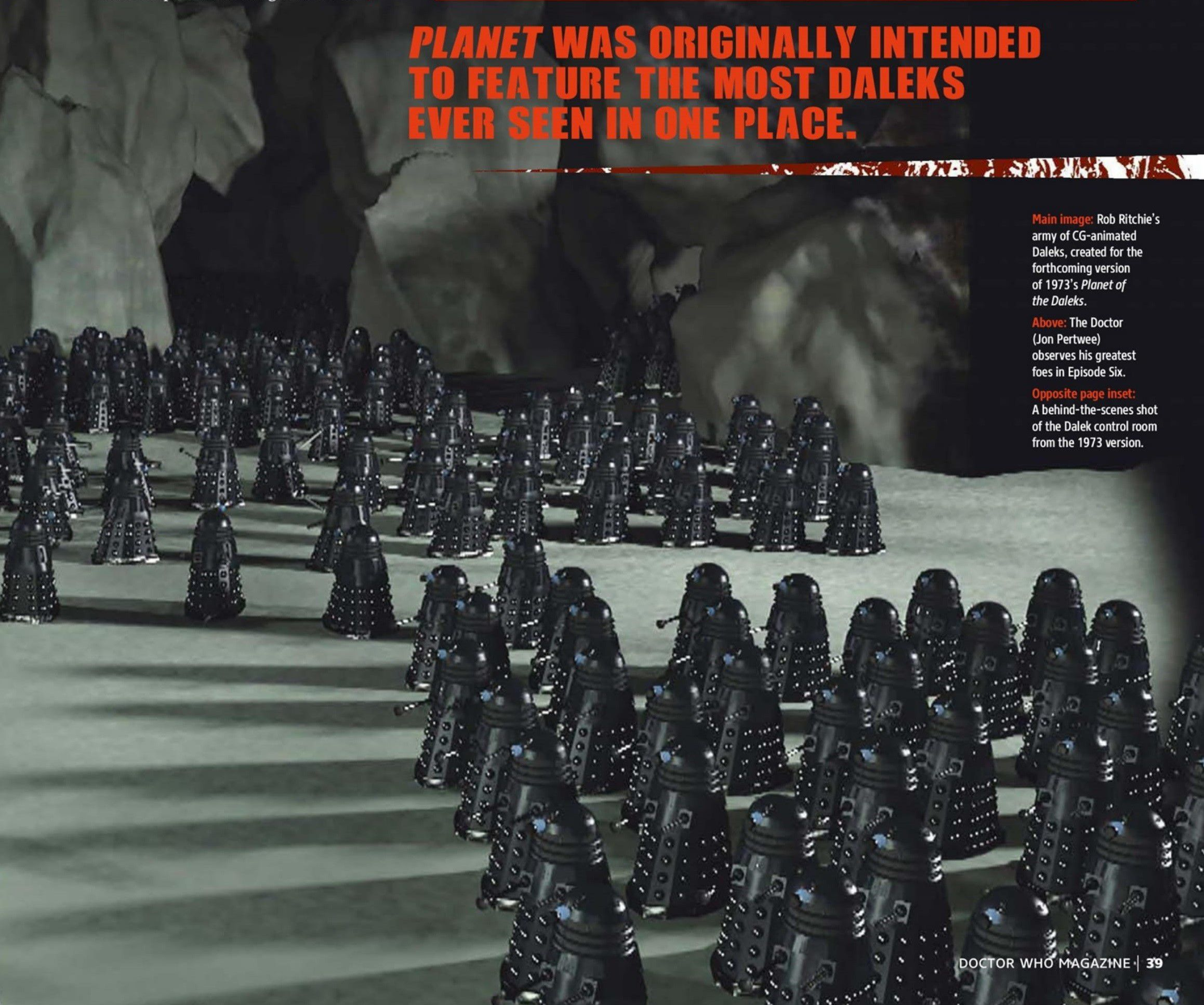
around the image. Music is up-mixed to surround and recombined with dialogue – which, for the most part, in 5.1 is placed in the centre speaker only, so it's anchored to the screen."

On top of Peter's clean-up of the picture and Mark's sonic wizardry, there's an added bonus in the shape of optional CGI effects created by animator Rob Ritchie. In recent years Rob has lent his talents to the acclaimed animated versions of *The Power of the Daleks*, *Shada* and, most recently, *The Macra Terror*. With this new assignment, one *Planet of the Daleks* set-piece in particular has benefited from Rob's attention.

Planet was originally intended to feature the most Daleks ever seen in one place – a vast army of them in a giant cave, ready to conquer the universe. Unfortunately, writer Terry Nation's spectacular image of hordes →



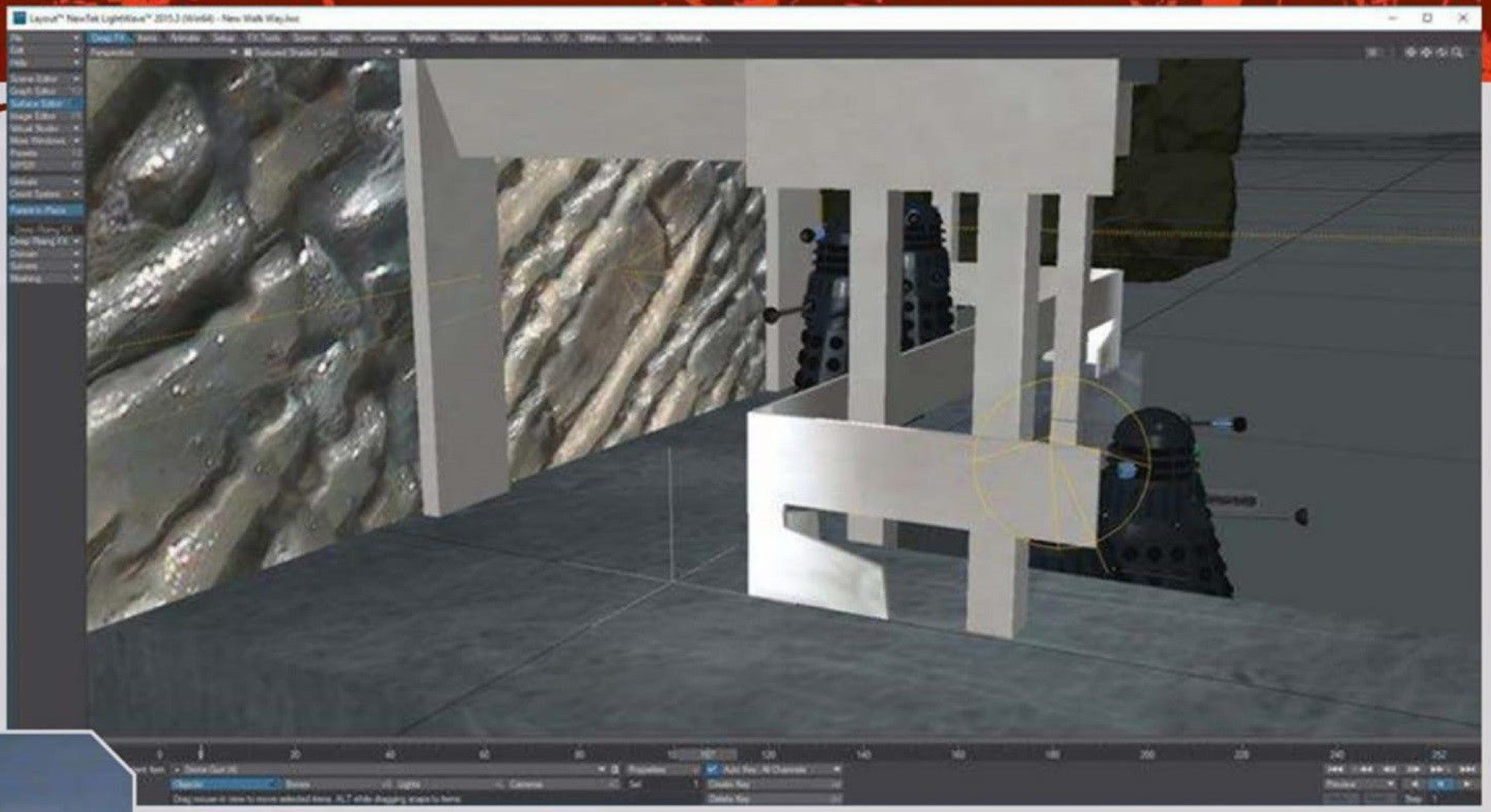
***PLANET* WAS ORIGINALLY INTENDED TO FEATURE THE MOST DALEKS EVER SEEN IN ONE PLACE.**



Main image: Rob Ritchie's army of CG-animated Daleks, created for the forthcoming version of 1973's *Planet of the Daleks*.

Above: The Doctor (Jon Pertwee) observes his greatest foes in Episode Six.

Opposite page inset: A behind-the-scenes shot of the Dalek control room from the 1973 version.



Above left: The Doctor uses spray paint to reveal the outline of a Dalek at the climax of the original version of Episode One. The CSO fringing around the Doctor's arm has been removed for the new version of the story.

Above right: Rob's CGI work-in-progress of the Daleks travelling along a walkway.

Right: The Dalek spaceship as seen in the original version of Episode Six.

Below left: Rob's CGI recreation of the Dalek Supreme for Episode Six

Below right: A new CG render of a Dalek.

→ of Daleks was somewhat lost in translation. Due to budgetary constraints it was realised as a rather underwhelming model shot, with toy Daleks being pressed into service. In fact, thanks to the show's straitened budget, only a handful of toys were actually purchased; the remainder were cast in plaster with movement provided by, well... tugging strings. For the 2019 version of *Planet*, however, Rob has provided impressive new shots of the Dalek army milling about, seemingly unaided.

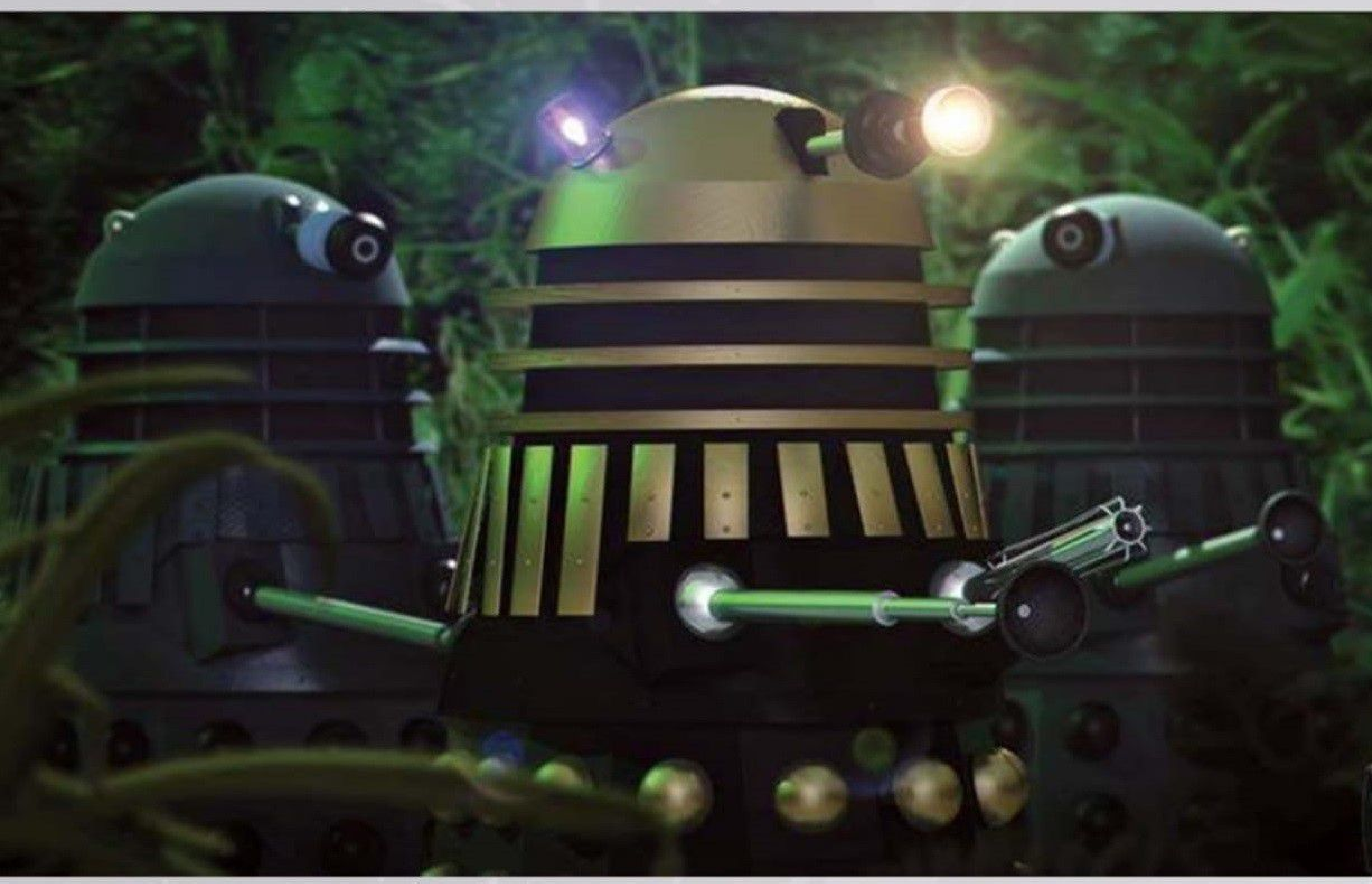
Rob is still finalising the new effects when **Doctor Who Magazine** catches up with him. "I'm waiting on one shot that's been rendering for the best part of a week", he says – cheerily, but clearly tired. "Everything else is pretty much there. It's a time-consuming thing, waiting for shots to finish."

> "THE SHOT OF THE DALEK SHIP IS SOMETHING I BUILT COMPLETELY FROM SCRATCH." ROB RITCHIE

Rob's original brief from the box set's executive producer Russell Minton was to work on replacing the model shots of the toy Daleks, but when looking through the remainder of the story he found room for other improvements. "I've not gone complete full-blown new effects for everything," he says. "I wanted to look at anything that might have been a little bit dodgy, like the green-screen stuff, the CSO stuff."

Colour Separation Overlay was an early version of the modern green-screen process used heavily by *Doctor Who* throughout the 1970s and 80s. The instability of CSO occasionally made for some interesting results, with side effects like heavy 'fringing' and objects or actors disappearing from shot. "For instance," says Rob, "at the end of Episode One, where the Doctor is spraying an invisible Dalek, there was a very thick yellow edge around the Doctor's arm."

Rob also decided to replace the distinctive Dalek ship that appears in Episode Six. "There are just a few things that let the original model shot down; it looks too much like a model. The shot of the Dalek ship was something



Above left: A finished CGI render of a Dalek on the walkway.

Above right: Rob's CGI recreation of the Dalek spaceship.

Below left: Latep (Alan Tucker) boards the Dalek spaceship in the original version of Episode Six.

Below right: Marat (Hilary Minster), Rebec (Jane How) and Taron (Bernard Horsfall) explore the ice tunnels in Episode Three.

I built completely from scratch. I built a section of jungle out of some trees and plants I had on the hard drive and rebuilt the ship. I wanted to keep the design, it's fairly recognisable and unique to the story, but I thought I *might* lose the string," he says, chuckling.

Rob then had issues matching up the new CGI ship with the existing shots of the ship on the surface of the planet Spiridon. "It opened a can of worms, because when the Daleks leave the ship there's so much CSO fringing that a good portion of a Dalek just disappears. In the end I thought it was best to have the whole shot CG and hopefully it'll gel and not be too jarring. One of the things that was really difficult was getting the gold colour for the Supreme Dalek right, as every time I attempted it I seemed to be a mile off. I ended up correcting it in post to match the original."

Rob still wasn't entirely happy with the new shot but came up with an elegant, old-school solution. "I was thinking it looks a bit too CG and then I realised that the thing it was missing was Dalek 'wobble'! So when it comes down the ramp and hits the floor, the plunger and gun now give a little shake as well as the eye. Something like that helps to sell the shot more."

This wasn't the only instance where it proved challenging to blend new shots with existing footage. "As I say, you open up a can of worms, because you've got the Thal at the end of the serial leaving in the Dalek ship [Latep, played by Alan Tucker], so he had to be rotoscoped – essentially cut out frame by frame and tidied up a little bit."

While finessing the story's CSO Rob took the opportunity to improve the shots of the invisible Spiridons in action. "I did the shot where Wester [Roy Skelton] takes the lid off the virus and falls to the floor. I redid the transition and, instead of just having a black hole where the hood was, I painted in the back of the costume as if you were seeing through him. And there was a small tidy-up where the ones in the jungle pick up the log and whack the other Thal over the head."

Rob also lent his skills to the less-than-impressive original shot of glowing eyes in the night-time Spiridon jungle. "It was something I didn't want to make too modern," he points out. "But it ended up being stock footage of a cat looking at the camera, shot at night, with various different-coloured glows added and a little bit of movement so it wasn't just light bulbs behind different-coloured light gels. Again, I re-used as much of the original set as possible."

The shots of the frozen Dalek army were the most time-consuming task for Rob, who's been a big fan of the original model shot since childhood. When reviewing the 1973 footage and planning his new version, he also noticed an ingenious detail that he'd not spotted before. "A section of them are →

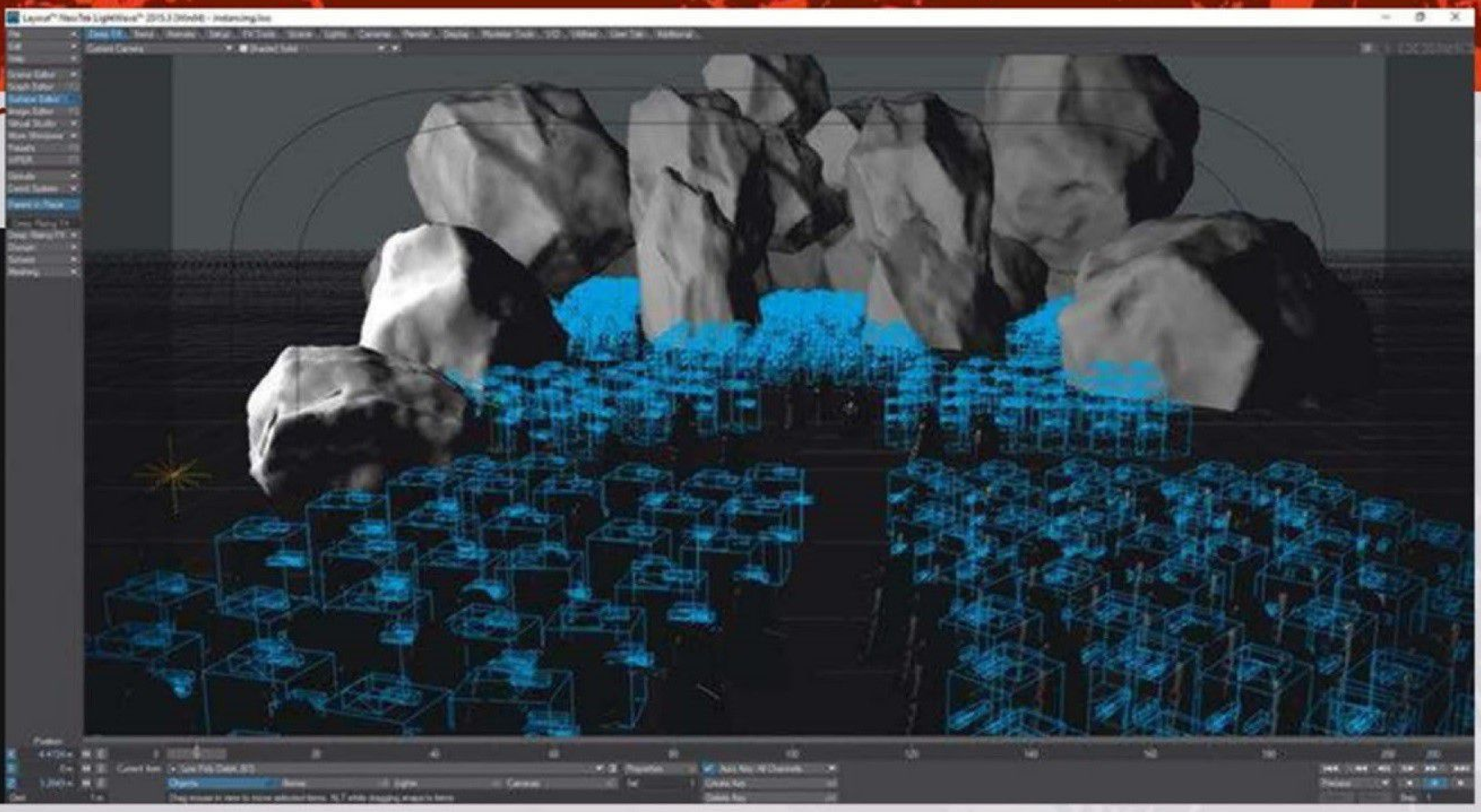
INVISIBLE TOUCH

One of the biggest Season 10 jobs for the Restoration Team was the full-colour restoration of *Planet of the Daleks* Episode Three, which for many years only survived as a black-and-white film print.

For the story's 2009 release on DVD, a computer-colourised version was produced by the American company Legend Films, but the team wasn't entirely happy with the results. "It really wasn't brilliant but it was as good as could be done," says Peter Crocker. As the 2009 release was being finalised, James Insell and Richard Russell developed the revolutionary process that electronically retrieves colour information from the 'chroma dots' in monochrome film. Portions of this were used in the 2009 DVD. "I was able to apply some of the subtlety of the colour recovery to the flat colour of the computer-coloured frames, and everyone seemed very happy with it" says Peter.

Ten years on, Peter revisited the footage and opted to start from scratch. "I went back and looked at the raw colour-recovery files and there was just so much more detail in there," he says. "In the DVD version there was probably 95 per cent of the Legend colourisation and five per cent of the colour recovery in it. Now, that's pretty much reversed. It was a fairly simple solution to go back to that and redo the restoration from scratch. A lot of work went into it but I think the end result's worth it."

WORLD OF DIFFERENCE



Above left and right: Work-in-progress images showing Rob's recreation of the Spiridon cave and the Dalek army.

Below left and centre: The Dalek army in the original version of Episode Six, and the recreation Rob made as a talented amateur ten years ago.

Below right: A Dapol replica of the Louis Marx Dalek toys produced in the 1960s.

Photo © Joe McIntyre.

> **"ON THE ORIGINAL MODEL SET IT LOOKED LIKE THERE WERE THREE BIG ALCOVES."** ROB RITCHIE

→ animated. Not just pulled on a string but the domes turn. The Doctor opens the cupboard hatch and one Dalek in the foreground on the right turns its head to look at the Doctor; as you cut to the Dalek it looks to the camera.

"The first thing I wanted to do was try to keep as much of the original set as possible, because it's really nice. So I painted out the Daleks and built a rough rock geometry based on the shot itself and drew this blank image of the cave with no Daleks, but with these rocks to give it a bit of extra shadow."

Next came the render of the gun-metal grey Daleks that make up the army. "There's between 250 and 300 different CG models in there," says Rob. "A small section of them are animated like in the original, and there's a good portion of them that are still dormant. On the original model set it looked like there were three big alcoves that went further back, so you can only really see so far. Again, I've replicated that and I threw the texture of the original over the alcoves. I put the Daleks as far back as I needed and added some fog so it fades into the distance – so you can get away with not having 10,000 models in there!"

The biggest challenge for Rob was the climactic scene where the Dalek army is smothered in liquid ice, with the creation of realistic CG liquid entailing a lot of trial and error. "The CG software I use is called Lightwave," he explains, "and there's a way you can do liquid in that but it's not very workable. What I was after was a way to bounce water off an object in a realistic way. I had to source a plug-in for the 3D software, which was a steep learning curve. It's been rendering for a week now, just for this one shot, and that's because the software's working out all the reflections and refractions. I think in this one shot there's something like 250 Daleks, so it's trying to work out everything interacting with each other. My PC's on for most of the week. So yes, the electricity bill's probably quite high... All I can say is, thank God for solar panels!"

With his impressive work on the 2019 incarnation of *Planet of the Daleks* nearly complete, and the Dalek army envisaged by Terry Nation looking better than ever, Rob is happy to have fulfilled a long-held ambition.

"It's all so very surreal that I've been able to do this," he says. "About ten years ago, when I was a kid and just starting out with stuff like this, I really wanted to do one of the new effects for the DVD range because every now and again there'd be a release with CG effects on it. I ended up doing all the animations for *The Power of the Daleks*, *Shada* and *The Macra Terror*, and they've been fantastic. But when this popped up I was very keen. I practically bit Russell's hand off! I've knocked one thing off the bucket list.

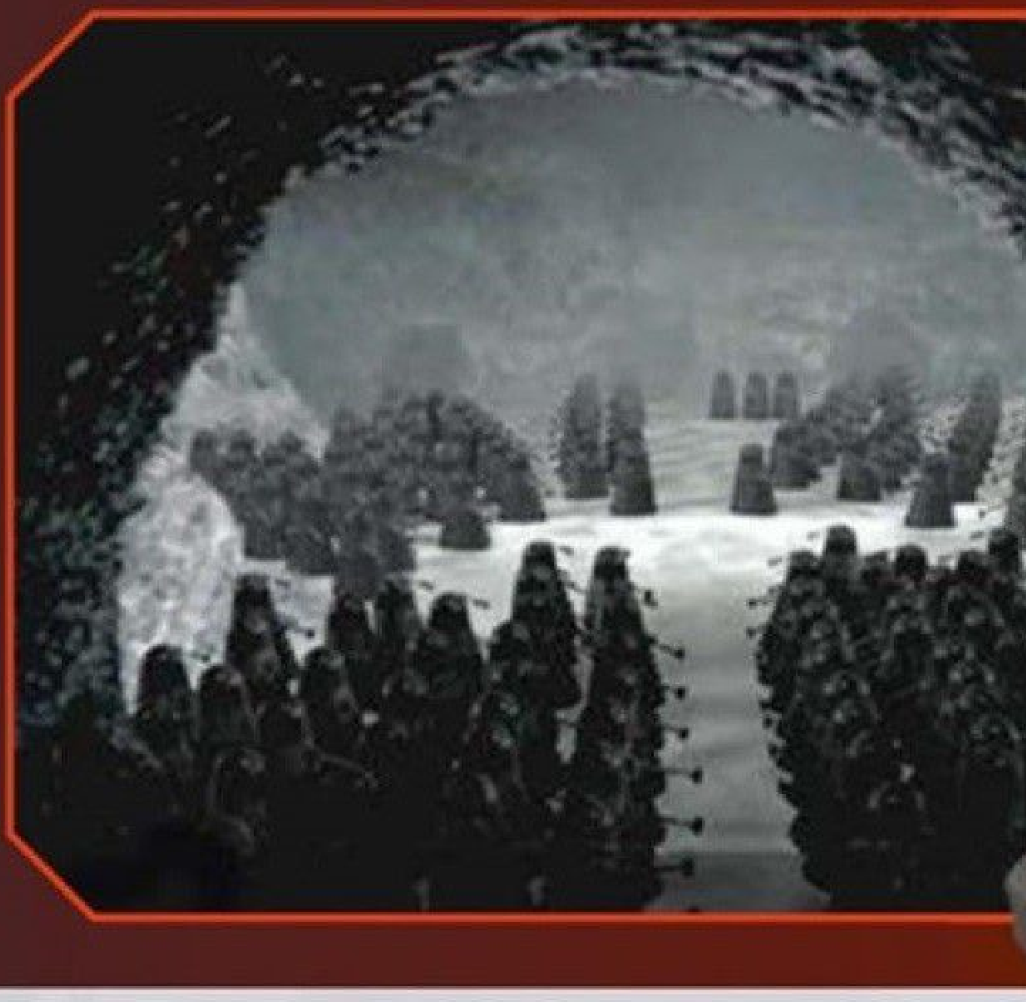
"It's been a very stressful couple of months trying to get it looking good," he admits. "Hopefully people will be happy with the result." **DWM**

FULL CIRCLE

This isn't Rob Ritchie's first attempt at recreating the Dalek army from *Planet of the Daleks*. "When I was a kid and watching this, the model shots never took me out of belief in the story," he reflects. "At the time I had a couple of Dapol replica Louis Marx toy Daleks and I would re-enact it those scenes with them."

Rob took things one step further in 2009, when he had his first stab at recreating the Dalek army using CGI. A brief clip of this early attempt can be found on his YouTube channel.

"Funnily enough the technique never really changed, it's just a bit more refined now," he says. "Back then – I think it was about ten years ago – I did exactly the same thing. I painted out the Daleks and replaced them with new ones. I didn't do any more; at that time I don't think I'd even contemplated mucking around with digital liquids and stuff like that. I just thought I'll do that one shot to satisfy my curiosity. It's funny how things like this come full circle."



HERALD OF MADNESS

PART FIVE

SCOTT GRAY - Story
MIKE COLLINS - Pencil Art • DAVID A ROACH - Inks
JAMES OFFREDI - Colours • ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

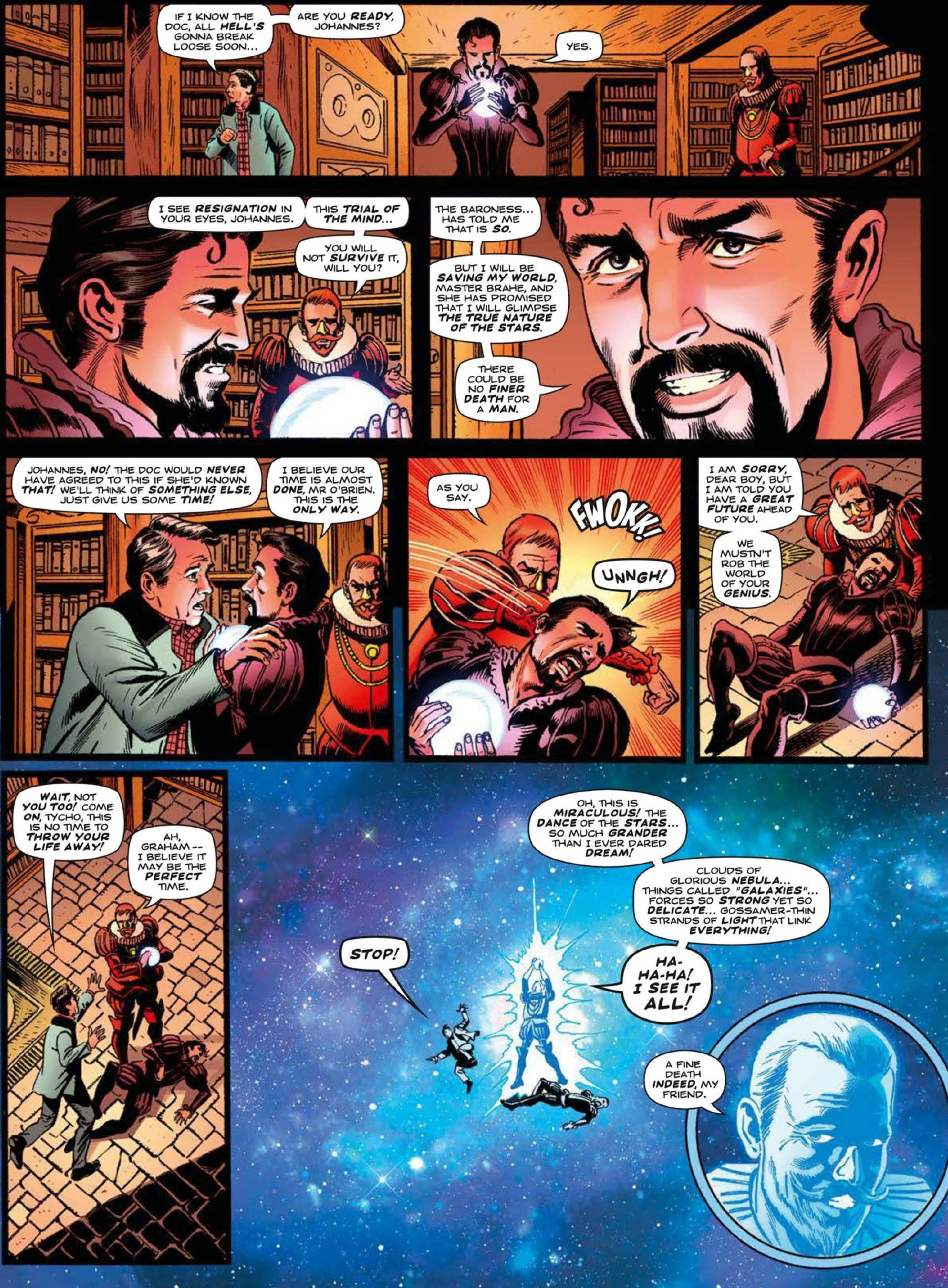
YOU ARE AN *IDIOT!* BECAUSE OF YOUR *WITLESS SABOTAGE*, A *MONSTROUS OBSCENITY* IS ABOUT TO RISE UP AND *DEVOUR* THIS *ENTIRE WORLD!*
DAGMAR, I WOULD HAVE *HELPED* YOU FROM THE *START* IF YOU HADN'T HIDDEN YOUR *TRUE NATURE!*
YOU *PRETENDED* TO BE A *HUMAN*, YOU *DISGUISED* YOUR *TECHNOLOGY* AND YOU *LIED* ABOUT YOUR *MOTIVES!* OF *COURSE* I WAS *SUSPICIOUS!*
UM, DOC? *POT* AND *KETTLE*...?
HUH?
OH... YEAH. *POINT TAKEN*, GRAHAM...
WHY WERE YOU TRYING SO HARD TO *KILL US?*
WE ASSUMED YOU WERE OUR *ENEMIES.*
AN *INSANE CULT* HAS SPREAD ACROSS THE COSMOS -- *"THE CHILDREN OF CHAOS"*. THEY ARE DEDICATED TO THE TRIUMPH OF *THE CATASTROPHIA.*
AND WHAT'S *THAT* WHEN IT'S AT HOME?
A *REALM* OF *TOTAL MADNESS.*
THE CATASTROPHIA HAS *NO* PHYSICAL LAWS, NO *SPACE-TIME*, NO *CAUSALITY* -- NOTHING BUT RANDOM, SCREAMING *INSANITY*. NO ONE *ENTERING* IT HAS EVER *SURVIVED.*
THERE ARE *HOLES* LEADING TO IT SCATTERED THROUGHOUT OUR *UNIVERSE*. THEY MUST BE KEPT *SEALED*, LEST *NATIVES* OF THE CATASTROPHIA USE THEM TO *INVADE* OUR *REALITY*. ONE SUCH HOLE LIES BENEATH THIS *CASTLE.*
WE ARE *KNIGHTS OF THE SOLITARY SWORD.*
IT IS OUR *SOLEMN DUTY* TO *PROTECT* THE *ORDER OF THE UNIVERSE* AT *ALL COSTS.*

THREE HUNDRED YEARS AGO, OUR BROTHERS DEFEATED THE CATASTROPHIA'S HERALD HERE. BUT THE LOGIC WEB THEY BUILT BEGAN TO BREAK DOWN...
AND YOU NEEDED TO REPAIR IT.
AH! SO, YOU HELD A PARTY FOR THE WORLD'S GREATEST ASTRONOMERS--THE WORLD'S GREATEST MATHEMATICIANS! YOU NEEDED ORDERLY, DISCIPLINED MINDS TO KEEP THE PIT SEALED!
IT IS OUR CUSTOM THAT NATIVES OF THE WORLD IN PERIL MUST ALWAYS TAKE PART IN ITS PROTECTION.
S'POSE THAT'S SORT OF MY CUSTOM TOO...
THE BARONESS SAID MY MIND POSSESSED THE GREATEST MATHEMATICAL ABILITY. I WAS NEEDED TO FOCUS THE MENTAL ENERGIES OF MY COLLEAGUES AND SEAL THE PIT...
"... BUT NOW IT IS TOO LATE!"
AAAAH!
WH-WHAT FRESH MADNESS IS THIS?!
THE LAWS OF REALITY ARE STARTING TO COLLAPSE! THIS IS ONLY THE BEGINNING!
OH, MAN, I HATE SPIRAL STAIRS AT THE BEST OF TIMES...
AND THIS AIN'T THAT!
YEAH... THIS IS REAAAALLY BAD...
OH, MY GOD... DOCTOR, IT'S...
... IT'S YOU!
HaH-hAH HeLLo LiTTLe MirRoR
LISTEN TO ME, PLEASE! YOU CAN'T EXIST HERE! YOU'RE LIKE A BLACK HOLE -- YOUR PRESENCE IS CONSUMING THE STRUCTURE OF THIS PLANET!
YOU HAVE TO GO BACK TO YOUR OWN DIMENSION!

silly one i will eat this world and the next and the next and the next and the —
YEAH, YEAH, OKAY, WE GET THE PICTURE.
HAD TO ASK.
ATTACK, MY BRETHREN! DESTROY THIS OBSCENITY!
hah-hah look at the little things so carefully made
look at them now
K-KRKKK
i want to touch more of this world
i want to eat so many things
KRSSSH!

WE STILL MAY HAVE A CHANCE! WE HAVE TO LURE THE HERALD BACK INTO THE CASTLE, AND BACK OVER THE PIT...
BUT THIS TIME WE'RE GONNA ASK THE ASTRONOMERS FOR THEIR HELP!
LEAVE THAT TO ME, DOCTOR...
VERY WELL. I SHALL GATHER MORE LOGIC ORBS...
AND I SHALL HUNT THE BEAST.
MY FRIENDS, PLEASE HEAR MY WORDS! YOU ALL KNOW ME, BY REPUTATION AT LEAST. I AM A MAN WHO SPEAKS HIS MIND, AND MY MIND REJECTS UNTRUTHS!
I DO NOT UNDERSTAND ALL THAT HAS TAKEN PLACE TONIGHT, BUT I KNOW THIS MUCH...
OUR SKILLS HAVE NEVER BEEN NEEDED MORE!
SO MANY SILLY PATTERNS OVER AND OVER AGAIN
NO NEED FOR THIS AT ALL
WHAT ARE YOU PRECIOUS THING
EEEE!
BETTER YOU ARE NOTHING
THERE SHE IS! HOPE YOU'RE A GOOD SHOT, DAGS!
I AM THE FINEST ARCHER IN MY ORDER, DOCTOR...
AND STOP CALLING ME "DAGS"!

YOU MAY BE BEYOND SANITY, MONSTER, BUT YOU ARE NOT BEYOND PAIN...
FEEL MY ARROWS OF REASON!
TWANNG!
Like the prick of a pin stupid little knight
SHUNK!
HEY, GOOD-LOOKING! BAD NEWS: I DON'T THINK YOU'RE PURE CHAOS ANYMORE. YOU'VE HAD TO TAKE A SEMI-COHERENT FORM TO OPERATE IN THIS UNIVERSE...
AND YOU USED ME AS A TEMPLATE. THAT WAS NAUGHTY, AND A BIG MISTAKE -- BECAUSE NOW WE'RE LINKED.
IT'S TRUE THAT I CAN BE A BIT MAD, A BIT RANDOM -- BUT THAT'S ONLY ONE PART OF ME. I CAN ALSO DO MY HOMEWORK WHEN I HAVE TO...
... SO HERE, HAVE A PINT OF PURE LOGIC ON ME!
AaAaHh
no no this disgusting structure will not be part of me
ZAAAAK!
i will devour you!
D'YOU THINK I GOT HER ANGRY?
I THINK YOU COULD GET ANYONE ANGRY!


IF I KNOW THE DOC, ALL HELL'S GONNA BREAK LOOSE SOON...
ARE YOU READY, JOHANNES?
YES.
I SEE RESIGNATION IN YOUR EYES, JOHANNES.
THIS TRIAL OF THE MIND...
YOU WILL NOT SURVIVE IT, WILL YOU?
THE BARONESS... HAS TOLD ME THAT IS SO.
BUT I WILL BE SAVING MY WORLD, MASTER BRAHE, AND SHE HAS PROMISED THAT I WILL GLIMPSE THE TRUE NATURE OF THE STARS.
THERE COULD BE NO FINER DEATH FOR A MAN.
JOHANNES, NO! THE DOC WOULD NEVER HAVE AGREED TO THIS IF SHE'D KNOWN THAT! WE'LL THINK OF SOMETHING ELSE, JUST GIVE US SOME TIME!
I BELIEVE OUR TIME IS ALMOST DONE, MR O'BRIEN. THIS IS THE ONLY WAY.
AS YOU SAY.
FWOKK!
UNNGH!
I AM SORRY, DEAR BOY, BUT I AM TOLD YOU HAVE A GREAT FUTURE AHEAD OF YOU.
WE MUSTN'T ROB THE WORLD OF YOUR GENIUS.
WAIT, NOT YOU TOO! COME ON, TYCHO, THIS IS NO TIME TO THROW YOUR LIFE AWAY!
AH, GRAHAM -- I BELIEVE IT MAY BE THE PERFECT TIME.
OH, THIS IS MIRACULOUS! THE DANCE OF THE STARS... SO MUCH GRANDER THAN I EVER DARED DREAM!
CLOUDS OF GLORIOUS NEBULA... THINGS CALLED "GALAXIES"... FORCES SO STRONG YET SO DELICATE... GOSSAMER-THIN STRANDS OF LIGHT THAT LINK EVERYTHING!
STOP!
HA-HA-HA! I SEE IT ALL!
A FINE DEATH INDEED, MY FRIEND.

yOu will nOt eScApe me little OnEs
i will eAT yOu All up
SORRY, WE'RE OFF THE **MENU!** TAKE A LOOK **AROUND** YOU...
wHAT is THis
$\nabla^2 c = \kappa^2 c, \partial c_a/\partial t = [J_a^1 \alpha(c, c_a) + J_a(c_a)\beta(c, c_a)]R + D_a \nabla^2 c_a - k c_i c_a$
nO nO nO
i will nOt be cAgEd by yOuR sciEnces
yOu cAnNoT dO this thiNg
pLEASE i mUST NOT gO bACK
i will be puNNiSSsHHEd

UHHH... WH-WHAT HAS HAPPENED...?
HAS THE DANGER PASSED...?
YEAH.
DAWN.
...SO, AH, THANKS AGAIN, LADS. YOU WERE ALL AMAZING.
LISTEN, WE WERE THINKING -- MAYBE WHEN YOU WRITE UP THIS MONTH IN YOUR DIARIES, YOU SHOULD JUST SKIP THIS WEEKEND ALTOGETHER?
YEAH. 'COS, LIKE, YOU ALREADY GET A LOT OF HASSLE FROM YOUR KINGS AND QUEENS AND PRIESTS, RIGHT?
THIS MIGHT JUST TIP THEM OVER THE EDGE...
EMPEROR RUDOLF WILL GIVE MASTER BRAHE A STATE FUNERAL. THE TRUTH MAY HAVE TO BE HIDDEN...
BUT HE WILL ALWAYS BE REMEMBERED AS A HERO.
THAT'S GOOD TO KNOW, JOHANNES. HE WAS A DECENT BLOKE.
...SO THAT'S IT, THEN? PROBLEM SOLVED, OFF YOU TROT, AND THE ENDS JUSTIFY THE MEANS?
YOU SACRIFICED A GOOD MAN, DAGMAR. YOU SHOULD HAVE FOUND ANOTHER WAY.
I SACRIFICED NO ONE. TYCHO BRAHE UNDERSTOOD HIS CHOICE. HIS NAME AND HIS BRAVERY WILL BE FOREVER VENERATED IN OUR ORDER.
ZZZZSSSSSSSHHH
WHAT WE DO IS VITAL, DOCTOR. ESSENTIAL. SO YES...
THE ENDS ALWAYS JUSTIFY THE MEANS.
THE TUNNEL IS STABLE, DAGMAR. WE ARE NEEDED ELSEWHERE.
PERHAPS WE SHALL MEET AGAIN.
YOU'D BETTER HOPE NOT.
The End

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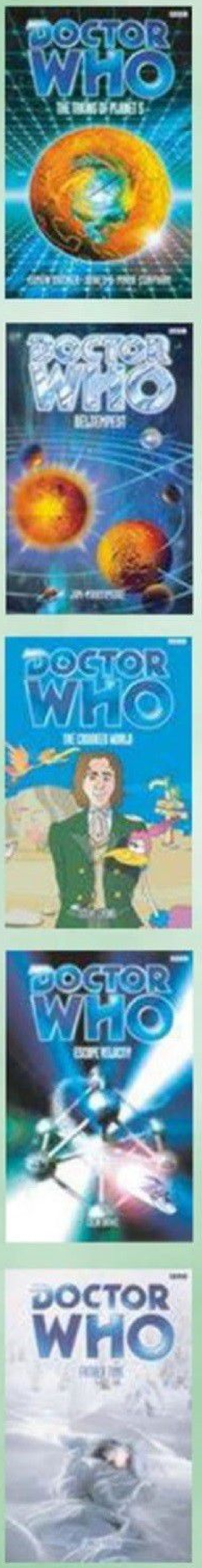

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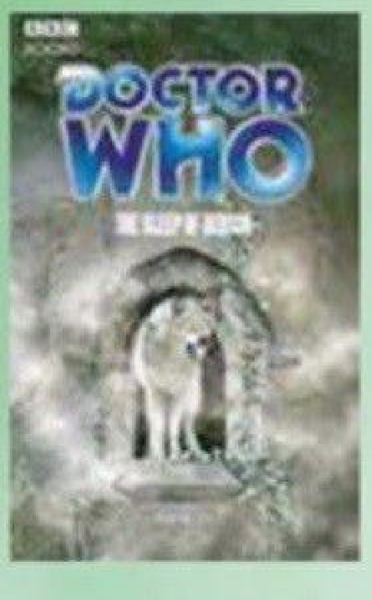

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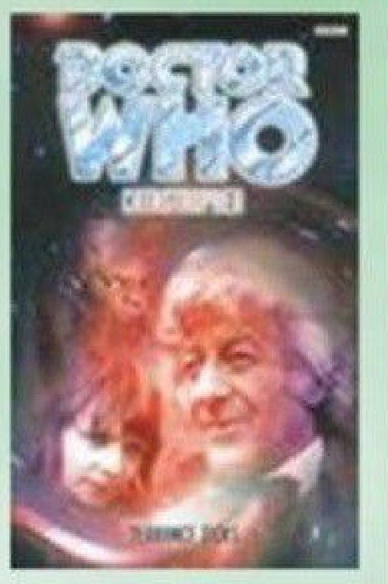

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THE TIME TEAM

Is *Doctor Who* a Kids' Show?

"Are the kids safe?" Clara asks the Doctor in 2014's *The Caretaker*. She's talking about the Skovox Blitzer, but does the show itself pose any kind of threat?

Compiled by **SIMON GUERRIER** • Photographs by **MARCUS HEARN**

This issue's Time Team: Beth Axford, Luke Cutforth, Christel Dee – and Beth's housemate Ariane!

There used to be a quote on the back of *Doctor Who* books: "the children's own programme which adults adore..." Christel and Luke arrive at Beth's shared house in East London to explore if that's true.

Luke was 11 when he saw his first episode – 2005's *Father's Day*. Christel was 12 when, a week later, she saw *The Empty Child*. Beth was eight when she saw 2006's *School Reunion*.

Did they think it was a children's programme when they started watching? "Yeah," says Beth, without hesitation.

"I didn't know what it was, I just thought it was amazing," says Christel. "It was scary and like nothing else."

"I didn't think it was for my age group," says Luke. "It was older. I thought I could handle it. And then *The Empty Child* gave me nightmares – for months."

Were their friends into it, too? "At secondary school, one friend happened to be into it," says Christel. "I'd go round to watch it on DVD. She was the one who told me about regeneration."

"I didn't know anyone at school who liked *Doctor Who*," says Luke.

"It's the whole reason I started watching," says Beth. "It was really popular at school. I was exactly the right age. We'd play *Doctor Who* in the playground, we had *Doctor Who Adventures* magazine and swapped *Battles in Time* cards." When did that change? "When we got to secondary school, there was one other girl – we talked about it until we were 16. Otherwise, it wasn't the thing anymore."

So, let's watch some episodes. We're joined by Beth's housemate Ariane, who works for the charity World Animal Protection. Ariane has never seen *Doctor Who* before and admits she's curious.

Good job we're starting with episode one of a classic...

BBC
DOCTOR WHO

Right: Luke, Christel and Beth embrace their inner child and hide behind the sofa.

Inset: Ariane joins the team and watches *Doctor Who* for the very first time.

THE WEB PLANET
(1965)

The TARDIS is dragged down to a bleak planet. The Doctor's friend Barbara responds by getting a drink.
CHRISTEL: "Is that a goblet of wine? Wow!"
LUKE: "If I was kid, that would alienate me. These are adults, doing adult things."

Outside, giant ants approach the TARDIS and chirrup not very menacingly.
ARIANE: "It's like the *Clangers*!"

That's a programme for young children. But the ant noise affects poor Vicki.
CHRISTEL: "She looks about 15."

The giant ants are joined by a giant woodlouse.
ARIANE: "It's Dougal from *The Magic Roundabout*!"
BETH: "*Doctor Who* in the early 60s was definitely for children. There's something innocent about it."

Vicki needs a lie-down. Ian and the Doctor get to explore the alien planet, donning coats with special devices that will help them with the thin atmosphere.
LUKE: "You're kidding! That's how they'll breathe?"
BETH: "It's just a buckle!"

The force affecting the TARDIS means they can't open the doors – until the Doctor admits that his ring has special powers.
BETH: "It all feels like a story for children."
CHRISTEL: "I really don't like them leaving the women in the TARDIS."

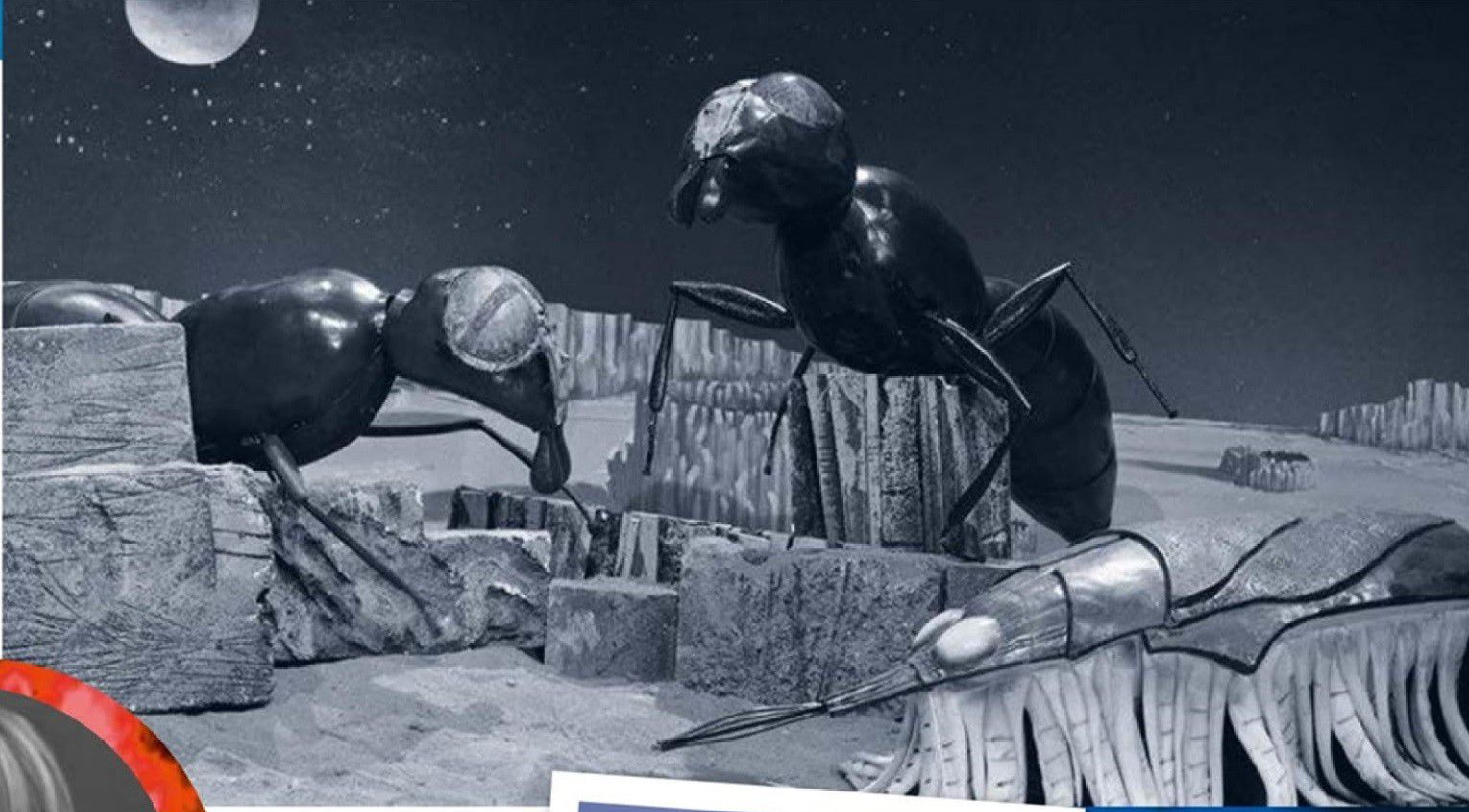
Vicki is wary of aspirin – it's ancient medicine.
BETH: "Her being from the future is fun."

Vicki's futuristic schooling included exams in medicine, physics and chemistry – at the age of ten. She complains about having to study for almost a whole hour a week!
LUKE: "I can see kids loving this stuff."

On the planet's surface, Ian's gold pen vanishes from his hand, which the Doctor finds hilarious.
LUKE: "I don't remember him ever being this crazy."
ARIANE: "I don't think there's enough music for it to be that engaging for children."
LUKE: "The absence of music makes it more creepy." Luke also likes the effects. "It's basic but they're trying to do something interesting and different. What else was there on TV at the time? This must have seemed so strange."

There's another good effect when a puddle of acid burns Ian's tie. Things suddenly get very odd. The ant-chirruping possesses Barbara and the TARDIS console starts spinning!
BETH: "That's a crazy shot! It's scary."
ARIANE: "Children would hate this. It's sensory overload."
BETH: "Particularly that noise."
ARIANE: "You'd need good concentration, too. How long has this been going?"

Now it's all go. Barbara, possessed, steps ever closer to the acid. The Doctor and Ian are attacked by vegetation, and the TARDIS takes off! We finish on the Doctor, horrified at the loss of his ship.
CHRISTEL: "Well. It feels like it's building to something. I thought the creatures were cute. And if I was a kid at the time, I might have found it spooky."
BETH: "Big insects are terrifying. I think it sets the scene and makes it creepy with weird sounds. But the Doctor is silly and not really scared, so I'm not scared either."
CHRISTEL: "I certainly found it slow. I tried to appreciate it for what it is but when we watched [the 1966 story] *The War Machines*, that felt pacy and modern. It's not that I don't like 60s *Doctor Who*. I just didn't feel that invested in this one." →



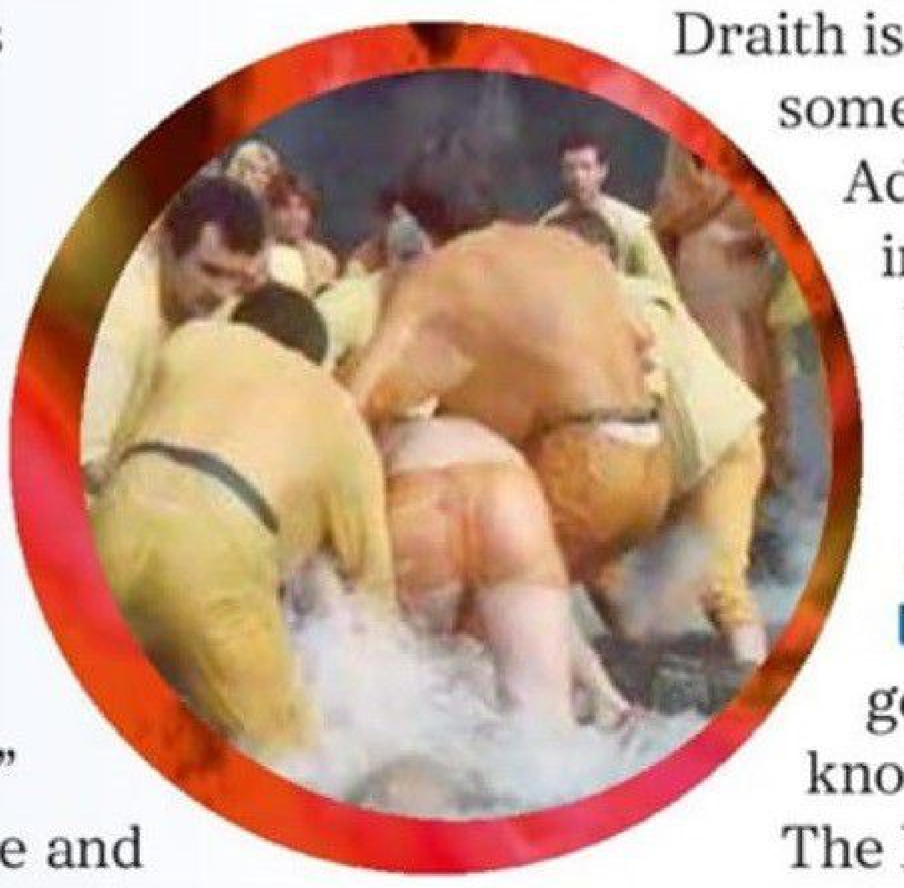
Above: Two Zarbi with one of their woodlouse-like larvae guns.

Far left inset: Vicki (Maureen O'Brien).

Left: Luke checks out the novelisation of the story – *Doctor Who and the Zarbi* by Bill Strutton.

Below left: Beth with a Funko Pop of the First Doctor.

Below right: Ian (William Russell) and the Doctor (William Hartnell) wear 'atmospheric density jackets' to help them breathe in the first episode of *The Web Planet* (1965).



Above left: Christel and Luke enact a confrontation between the First and Thirteenth Doctors – in miniature!

Above right: The Doctor (Tom Baker) in Part One of *Full Circle* (1980).

Right inset: For mature audiences only?

Below left: Lalla Ward as Romana with Matthew Waterhouse as Adric.

Below centre: A Marshman goes on the attack.

Below right: The Marshmen emerge from the lake at the climax of Part One.

FULL CIRCLE

PART ONE (1980)

→ The team is astonished to learn that Andrew Smith wrote this episode when he was 17.

BETH: “I mean, how?!”

Ariane recognises the TARDIS control room but not the people in it.

ARIANE: “Is that the Doctor?”

BETH: “The Fourth Doctor – the most famous one. That's Romana, who's from the same planet. They've got a robot dog.”

Romana is appalled at the prospect of having to go back to Gallifrey and runs off. But the TARDIS is in trouble, affected by strange phenomena.

CHRISTEL: “This is all much faster, with much more going on.”

ARIANE: “When they say ‘TARDIS’, that's what we're in now? It looks small but inside it's big.”

CHRISTEL: “I love that you didn't know!”

ARIANE: “And Romana isn't a child.”

She's 125.

BETH: “For a Time Lord, it's like early twenties.”

As in *The Web Planet*, the TARDIS lands somewhere strange. The scanner shows a bleak landscape. But when the Doctor ventures outside, it's lush woodland, with young men larking about in a lake.

LUKE: “Are they naked?!”

BETH: “The music is great. And so much has happened, it already feels like we're two episodes into *The Web Planet*.”

There's a big cheer at the first appearance of Adric – a companion introduced in this episode, but who we've met in previous Time Teams.

BETH: “How old was Matthew Waterhouse in this?”

He was 18.

CHRISTEL: “He seems very young. And it's not just him. Romana sulking in her bedroom is something you do as a kid.”

BETH: “And K9 is accessible and fun. Yes, this episode feels more like a kids' show.”

Something churns the water, which is bad news for the two frolicking men. They're rescued – and we see they're not quite naked.

BETH: “They look like they're wearing Sainsbury's carrier bags!”

LUKE: “Is this suitable for children? Or us?”

Adric has been dared by the gang to steal fruit, but he's spotted by Decider Draith. The team laugh – despite the descending Mistfall, it all feels light and fun. Then, despite Adric's best efforts, Draith is pulled into the swamp by some unseen force. Horrified, Adric staggers away – and into the TARDIS. The Doctor heads off to investigate what Adric saw, while the boy heals extraordinarily quickly.

LUKE: “There's loads going on here. I want to know how everything fits.”

The Doctor and K9 investigate the marsh, and the music builds.

BETH: “I like all the smoke swirling round.”

LUKE: “This is cool, man.”

Then creatures emerge from the marsh.

CHRISTEL: “That's so scary! I loved that.”

ARIANE: “I thought it was *better*.”

THE CARETAKER
(2014)

The Doctor and Clara face death by sand piranha on a sun-drenched world. Then Clara's back on Earth, explaining her new tan. Then she's with the Doctor, dodging lasers. Then home again, exhausted – but off running with boyfriend Danny.

ARIANE: "This is *so* different."

The team are all in their twenties. How much do they identify with Clara?

BETH: "I had everything she wore in this season!"

Then Clara is at the school where she works, alongside her boyfriend. Ariane is ahead when the staff are told they have a new caretaker.

ARIANE: "It's going to be the Doctor! It's so cheesy! But I could get into this."

LUKE: "I didn't like it as it aired."

CHRISTEL: "I haven't watched this since it went out. I'm getting quite into it now."

Out on the street, a policeman confronts two wayward schoolkids – who are not happy about it.

CHRISTEL: "Somebody kissed their teeth in *Doctor Who*!"

The team love the contemporary feel and are excited as the policeman responds to a noise, venturing into a dark building – where a robot waits.

BETH: "I love this little guy!"

When the robot rounds on the policeman, they're horrified. We see a burning, dismembered hand while the robot scuttles away.

CHRISTEL: "That is properly sinister. It's actually freaked me out."

Meanwhile, Clara's lesson on Jane Austen is interrupted by the Doctor. The team enjoy the jokey tone – until the Doctor meets Danny and learns he was a soldier.

BETH: "I don't really get this. The whole of 1970s *Doctor Who* was him [being] best friends with soldiers."

CHRISTEL: "'I don't carry a gun' is fine. But a complete grudge against soldiers?"

We meet Adrian, who looks a bit like the Eleventh Doctor. The Twelfth Doctor assumes he's the one Clara is dating.

BETH: "Oops."

Ariane hasn't a clue.

CHRISTEL: "Adrian looks like Matt Smith – the previous Doctor."

ARIANE: "OK, so... Each Doctor is the same person?"

BETH: "Yes!"

CHRISTEL: "I love this!"

ARIANE: "I'm with the best possible people to have this experience."

What audience is this episode for?

ARIANE: "Me."

CHRISTEL: "It's more for kids than the ones we saw before. Obviously, it's scary with the robot but it's set in a school and you've got more child actors."

BETH: "But the dialogue and humour are quite adult."

CHRISTEL: "Oh. Yeah, it caters for children and there's all the action. But there's a lot more real-life, grown-up stuff – which is more prominent in new *Who* anyway."

LUKE: "I think we're seeing the adult stuff because we're adults. The tone is playful. They're pretending they don't know each other when they do. It's all quite kiddie."

Speaking of which, the Doctor has a visitor: disruptive influence Courtney Woods from Year 10.

LUKE: "She's a very entitled schoolchild, isn't she?"

CHRISTEL: "That's companion material."

How does Courtney compare to Adric and Vicki?

BETH: "She's a real person. She reminds me of someone I went to school with."

CHRISTEL: "She's got that same precocious thing of being slightly too clever."

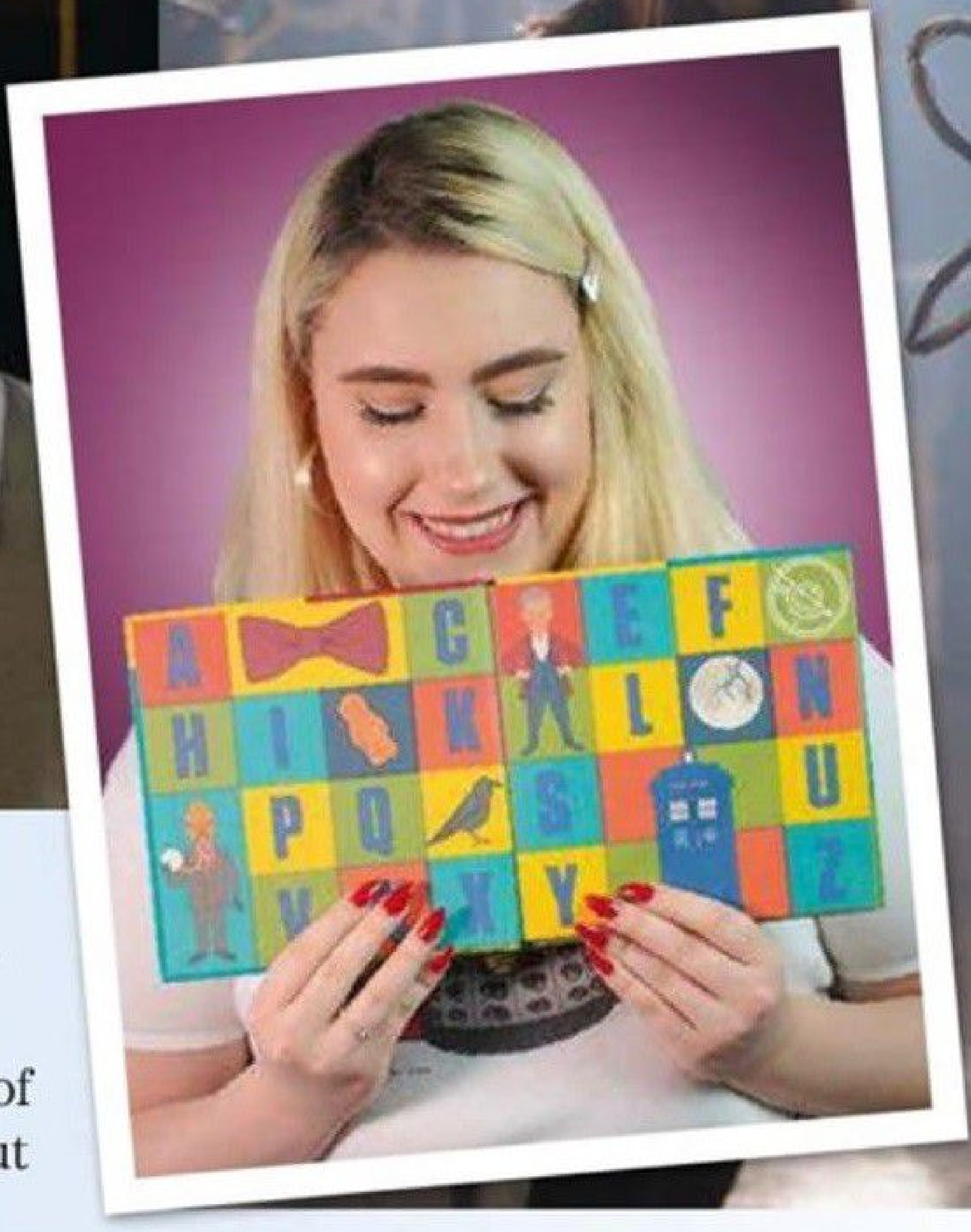
There's more fun →

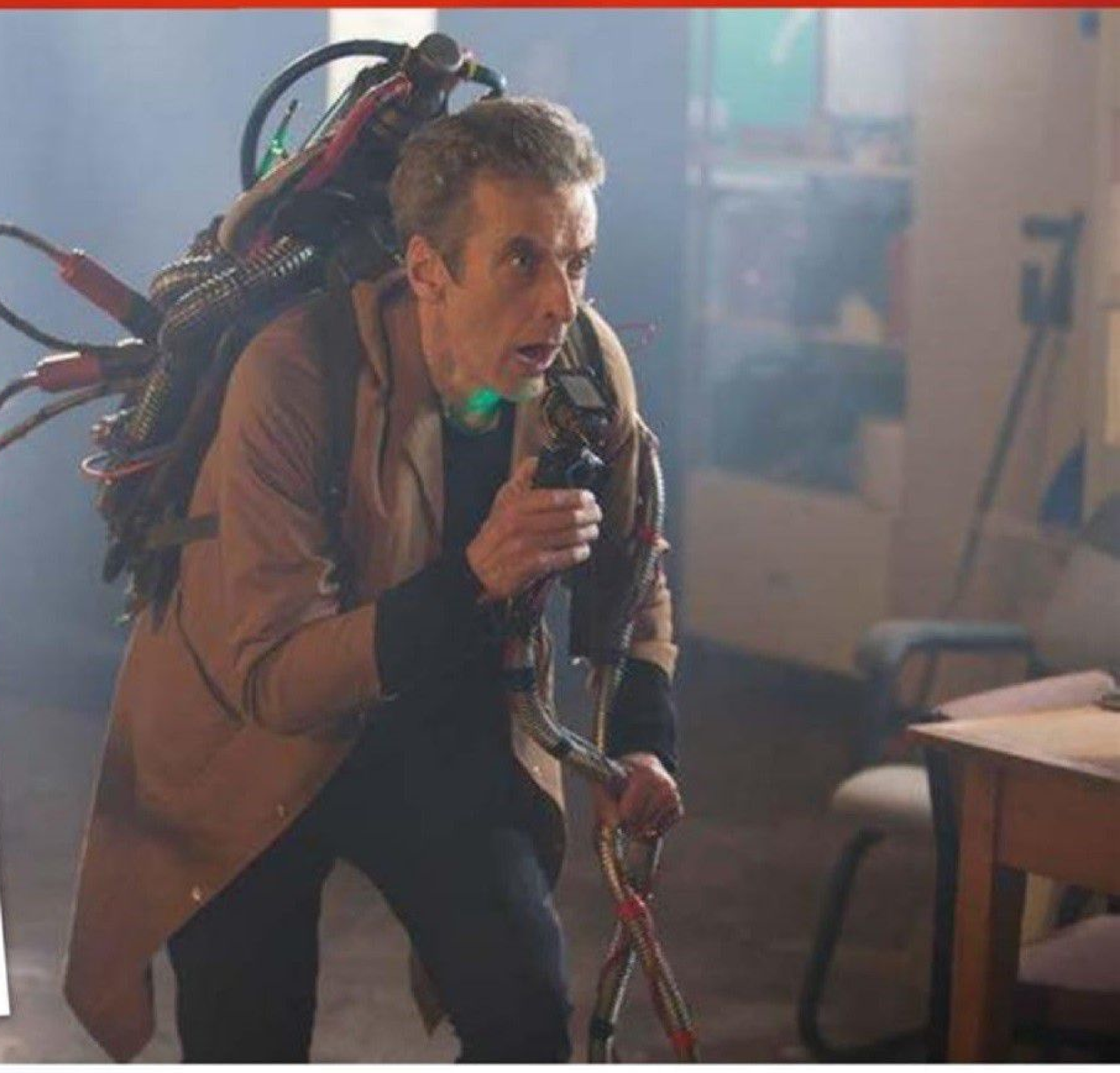
Left inset: Disobedient pupil Courtney Woods (Ellis George).

Above: Clara Oswald (Jenna Coleman) gets the impression that her boyfriend Danny Pink (Samuel Anderson) and the Doctor (Peter Capaldi) aren't going to get on.

Below: The team bravely moves onto the sofa... with cushions for protection!

Bottom left inset: Schoolteacher and Eleventh Doctor lookalike Adrian (Edward Harrison).





Above left: Clara and Danny have a heart-to-heart.

Above centre: Beth enjoys some pre-school *Doctor Who* literature.

Above right: Clara and the Doctor prepare to take on an alien killer robot…

Below left: … the Skovox Blitzer!

Right inset: The disabled killing machine is ejected into space.

→ as the Doctor dons an invisibility watch, and he and Clara are at cross-purposes about who Clara is seeing. It's still fun as the Doctor lays a trail of gizmos to trap the Skovox Blitzer – but Danny then collects them.

ARIANE: "This is scary."

LUKE: "It's shot really well, the robot on the Doctor's trail."

Without his gizmos, the Doctor is at the mercy of the Skovox Blitzer, until Clara and Danny arrive. There are fireworks and the Doctor banishes the robot – for now. Clara tries to cover for what's happened but Danny isn't fooled. There are more jokes, then Clara, snapping back at the Doctor, declares that she loves Danny.

LUKE: "This is brilliantly written."

Clara tells Danny about the TARDIS, the Doctor playing along.

ARIANE: "This is what I need. Wow, the TARDIS is cool. But it's aimed at a younger audience than the other two."

Danny is overwhelmed, and the Doctor and Clara will need to have words later.

BETH: "Oh, don't fight!"

ARIANE: "Why does she have to explain Danny to him?"

CHRISTEL: "Because he's protective and jealous."

Danny and Clara are then alone. She says travelling with the Doctor is amazing. Danny seems to accept it.

BETH: "I just teared up."

CHRISTEL: "I got goosebumps."

But then Danny says that Clara kept this amazing secret; what does that say about how she thinks of him?

CHRISTEL: "That's really not fair. Understand her perspective: how could she possibly tell someone?"

BETH: "And why can't she have a friend from before they met? He goes on like she's cheated but the Doctor was there first."

CHRISTEL: "She's got this double life."

BETH: "I understand that. But I've known people in abusive relationships. It just sounds the same."

LUKE: "He probably feels this other guy can give her more than he can. He's emasculated."

Does this conversation, this relationship, feel real?

BETH: "Definitely."

ARIANE: "It's more relatable than the other episodes."

As a child, would you find it relatable?

BETH: "You'd understand jealousy."

LUKE: "You'd probably see Danny as an adult trying to spoil the adventure."

CHRISTEL: "You'd see it all from the Doctor's perspective."

Clara tries to show Danny the Doctor's better side but Danny accuses him of being like an officer in the army – which the Doctor hates. Danny leaves, Clara follows and Courtney turns up again.

BETH: "You've had this adult scene and then there's relief from the heavy stuff. You see the adult, serious side of him but this is the fun Doctor for the kids."

LUKE: "Courtney would be a fun companion."

Danny and Clara prepare for parents' evening but the Skovox Blitzer returns. With Clara as decoy, the Doctor has a new gizmo: the robot thinks he's now its commanding officer.

BETH: "See how it all ties together?"

When the Doctor makes a last-minute error, Danny distracts the robot with a daredevil leap.

CHRISTEL: "Skills!"

This is all the time the Doctor needs to shut down the robot. He and Danny make uneasy peace.

ARIANE: "What's happened to me? I *loved* that."

The rest of the team cheer.

CHRISTEL: "Can we keep her?"

The Doctor releases the Skovox Blitzer into space, taking Courtney with him on the trip. She is sick in the TARDIS.

CHRISTEL: "I'd have ended it there."

Danny then tells Clara she must promise to tell him if the Doctor pushes her too far. If she doesn't, he can't help her – which he couldn't stand.

ARIANE: "Does she need to be helped, though?"

CHRISTEL: "Exactly."

BETH: "I don't like this scene at all."

ARIANE: "I can see he's trying to be helpful. But no."

Lastly, the policeman we saw blown to bits finds himself in a bright room with Chris Addison, in a realm presided over by a mysterious woman.

CHRISTEL: "I forgot how good this was!"

ARIANE: "They can't leave it like that! *Who was she?*"

Oh dear. It seems Ariane is keen to see more… **DWM**

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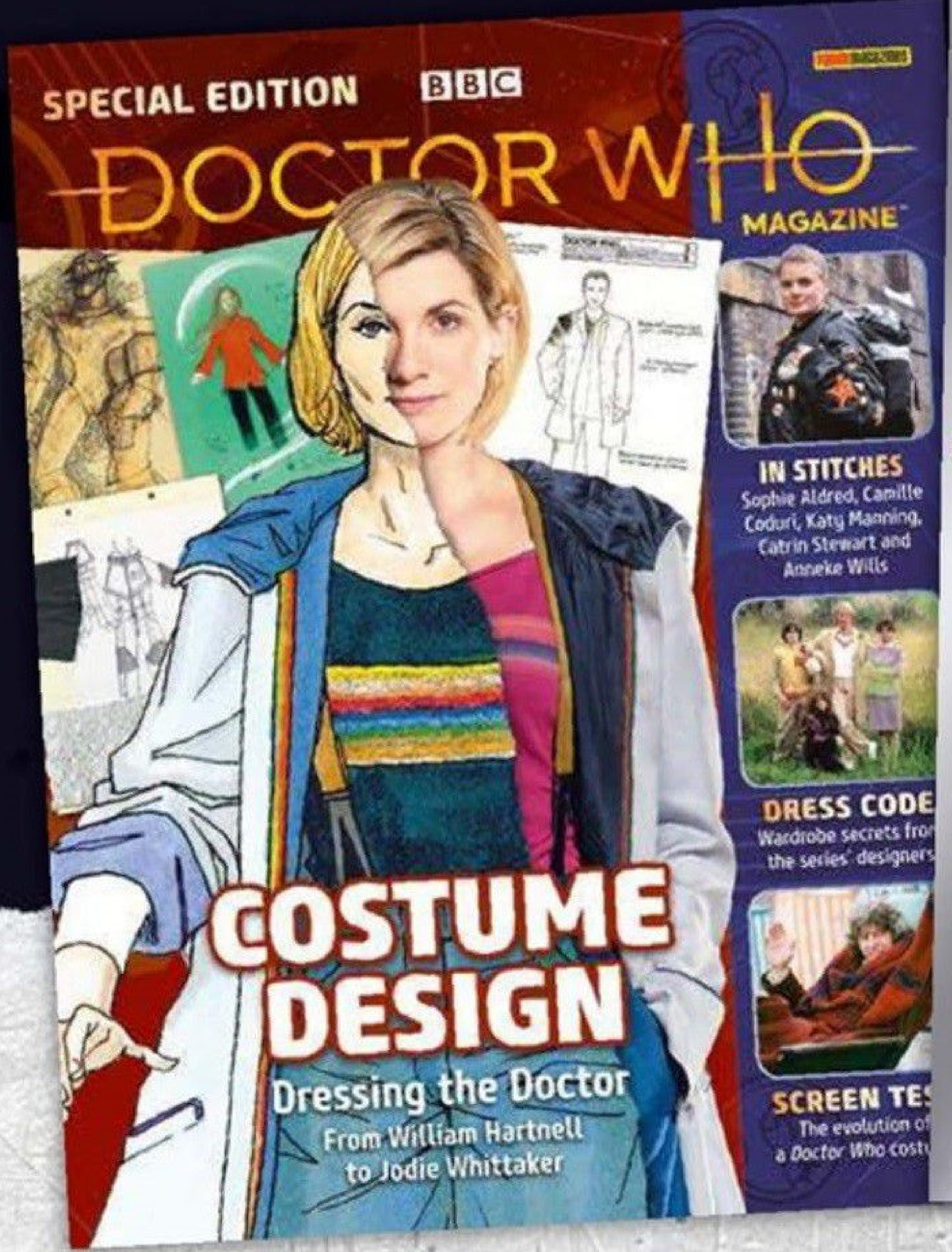
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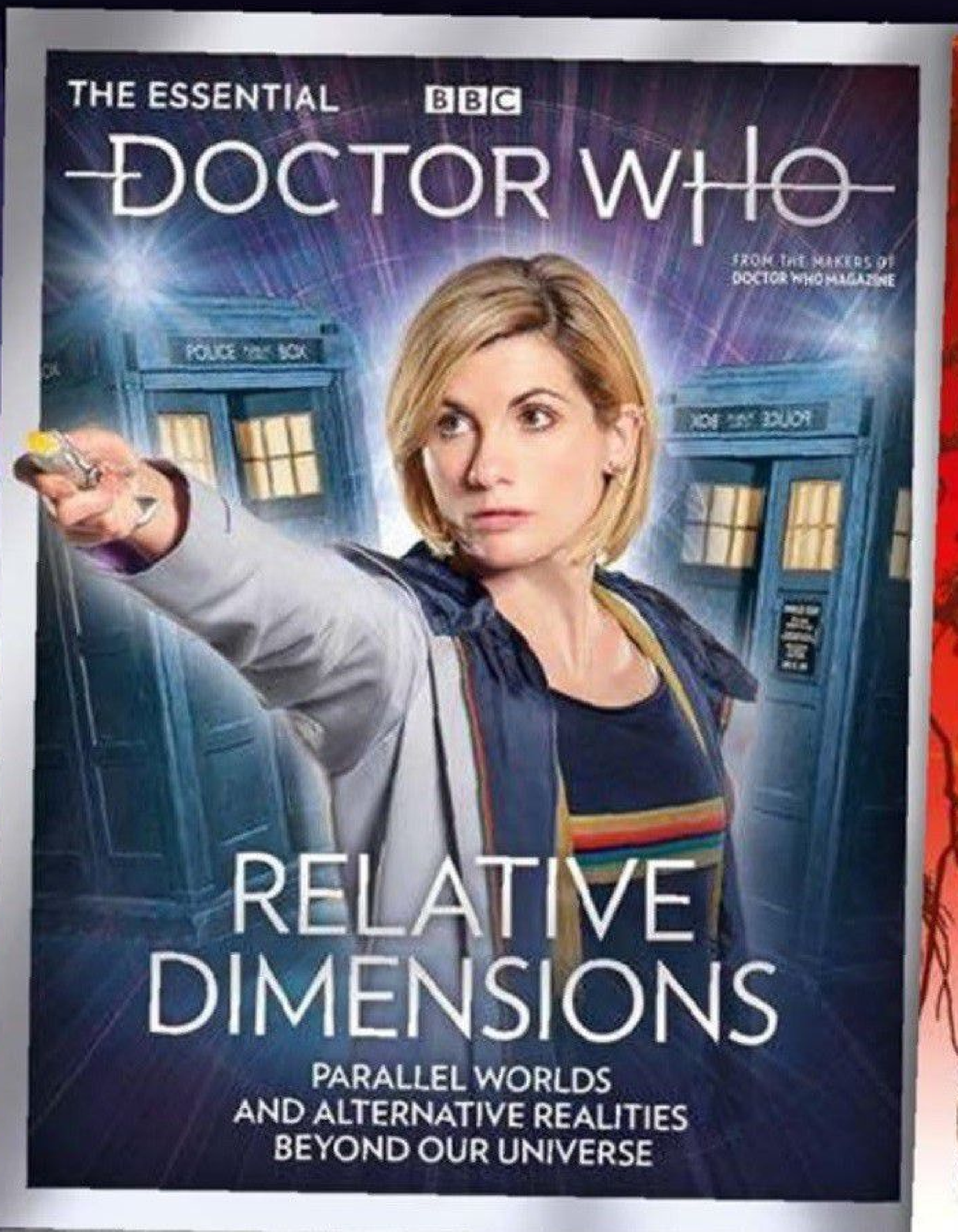
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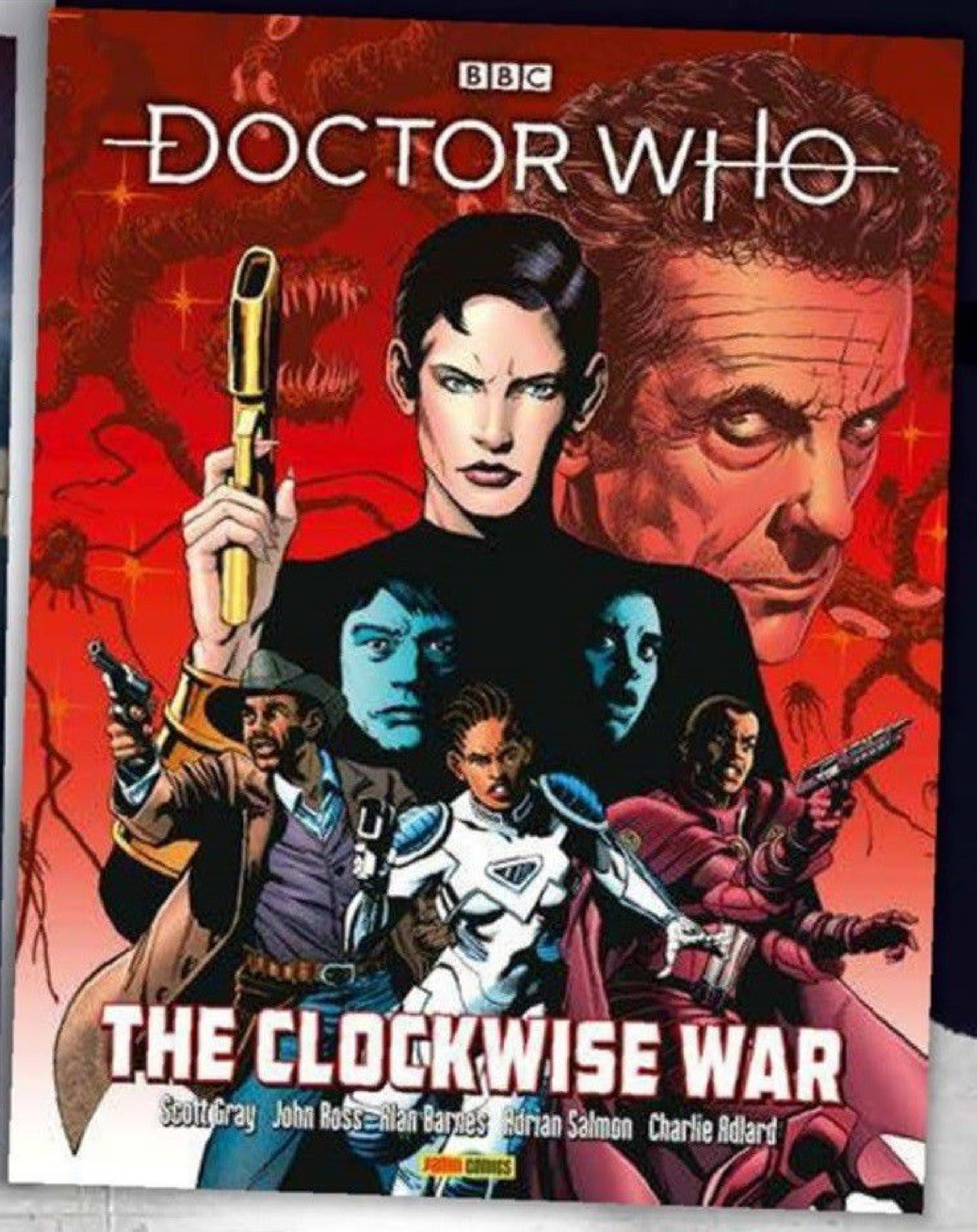
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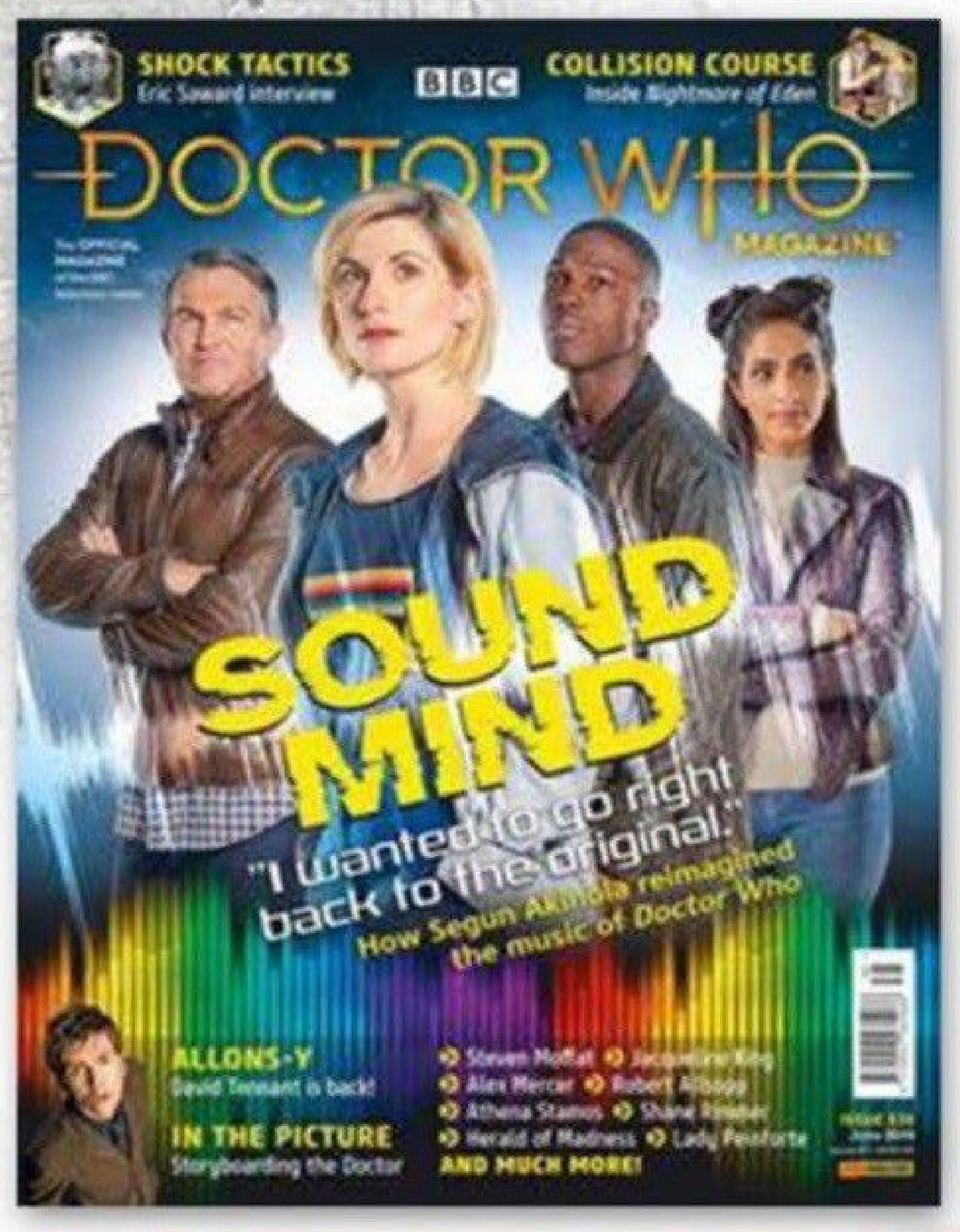
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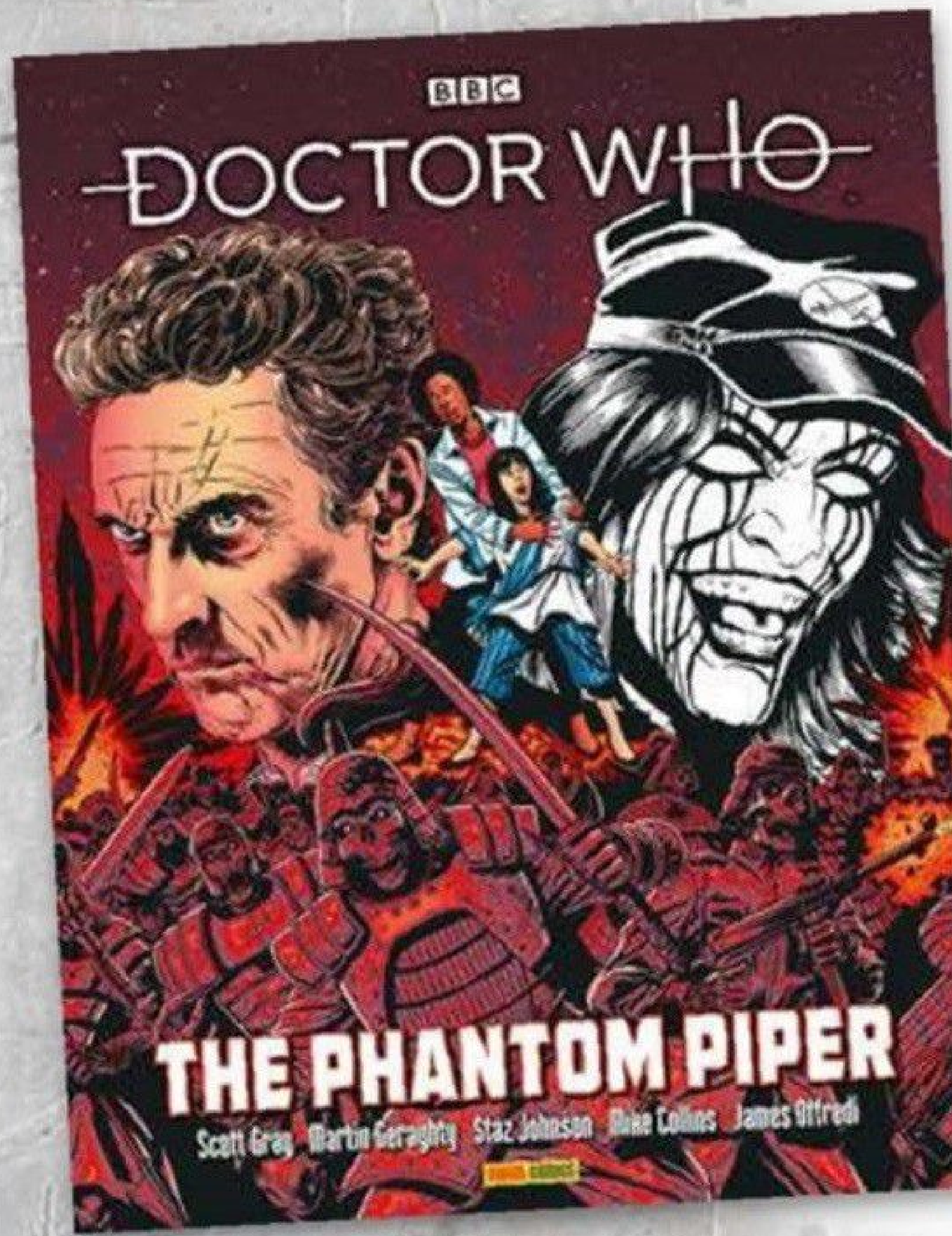
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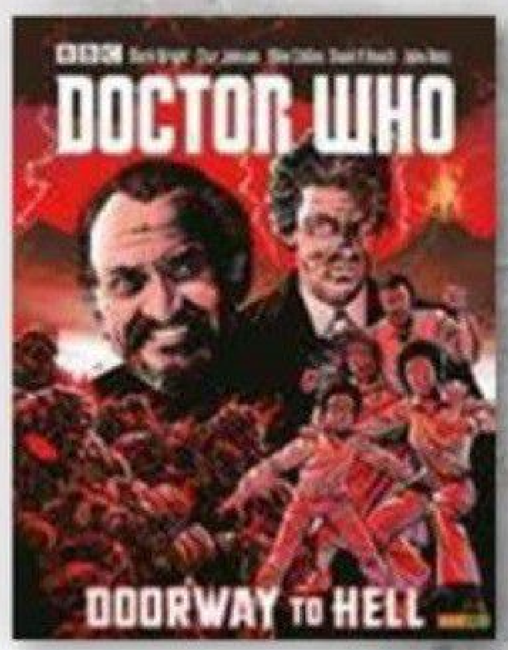
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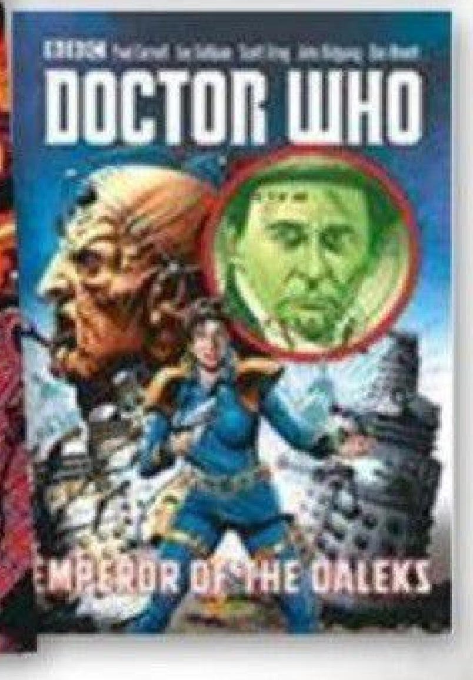
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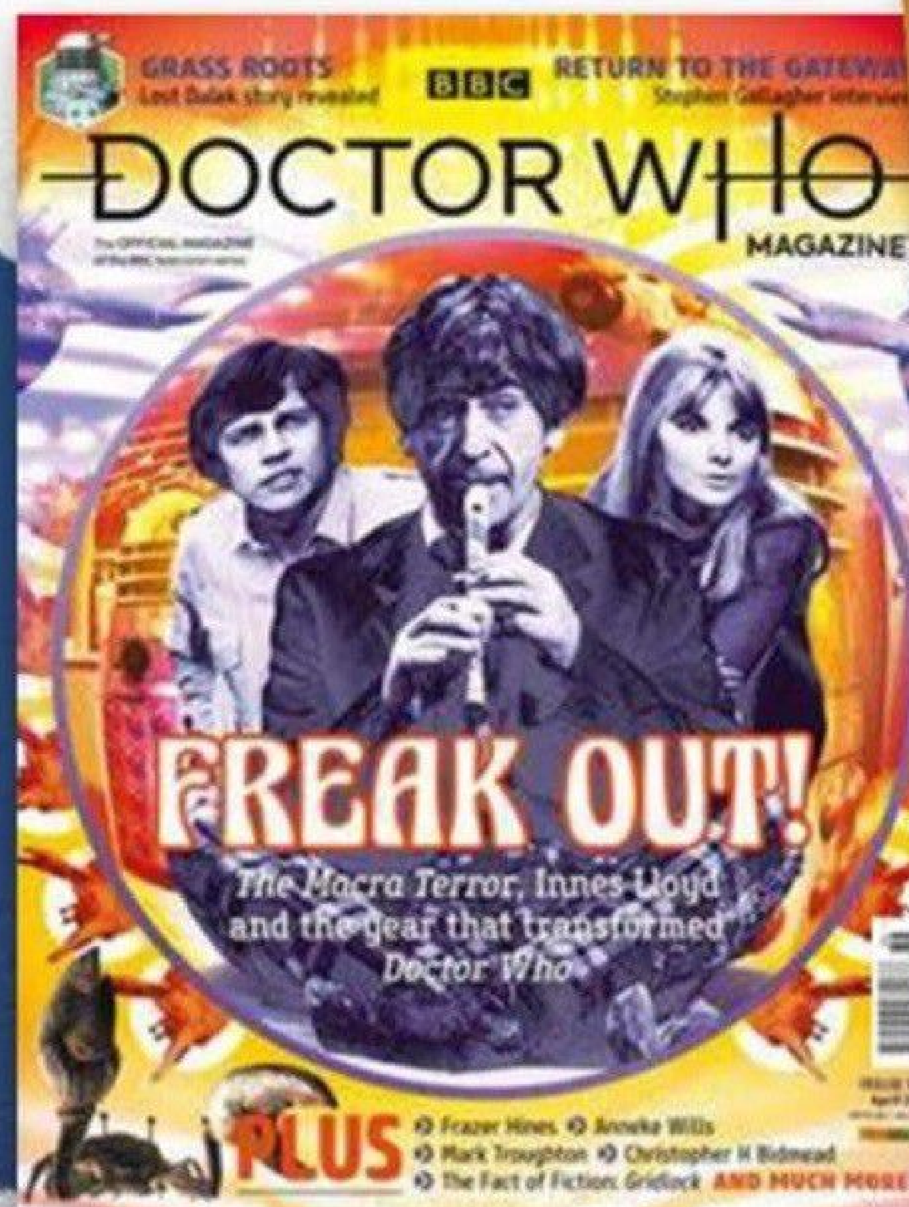
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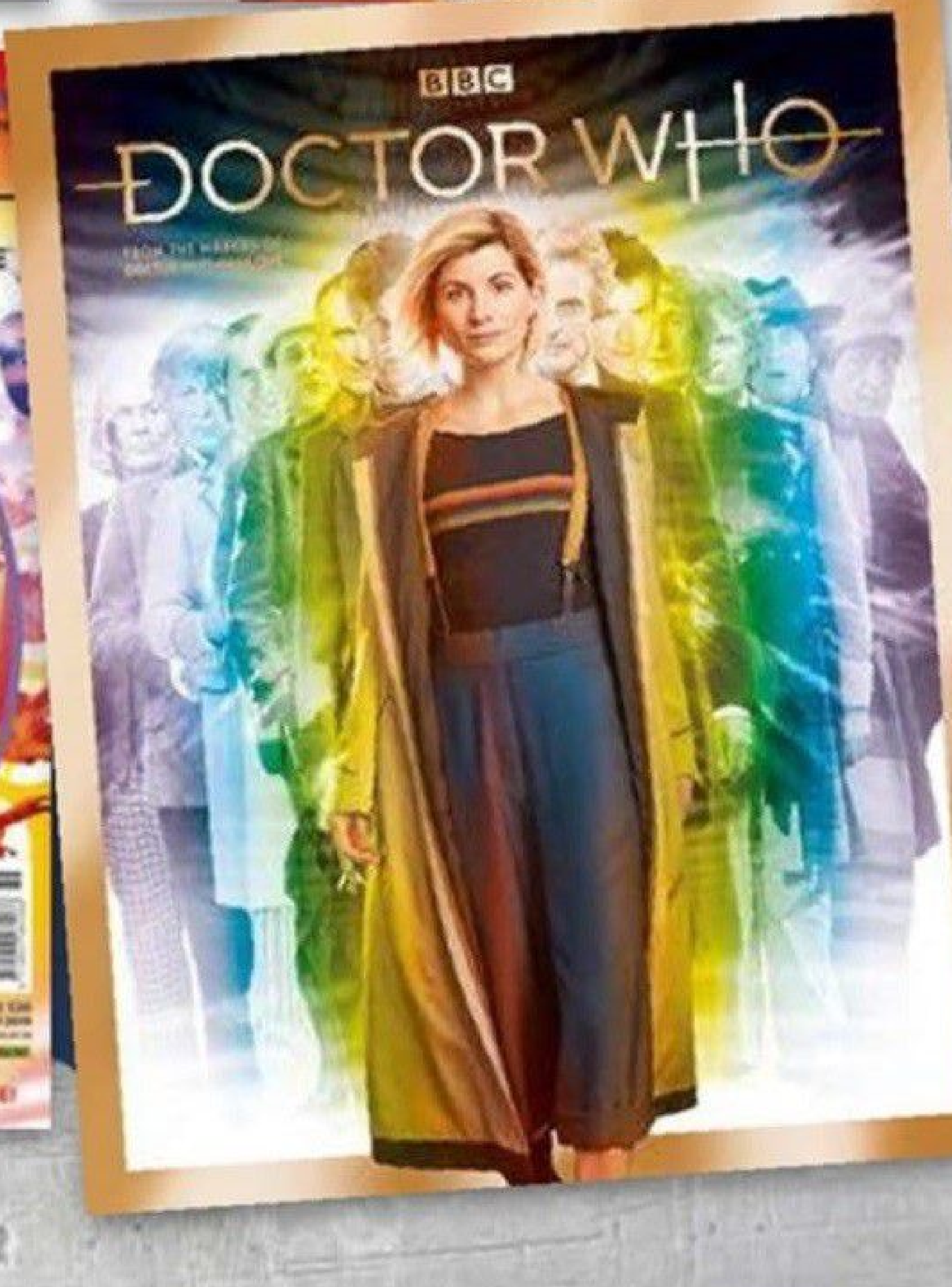
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WHILE STOCKS LAST!

The Second Doctor

Cosplayers have discovered there's more to recreating the Second Doctor's outfit than you might think...

Feature by **PETER NOLAN**

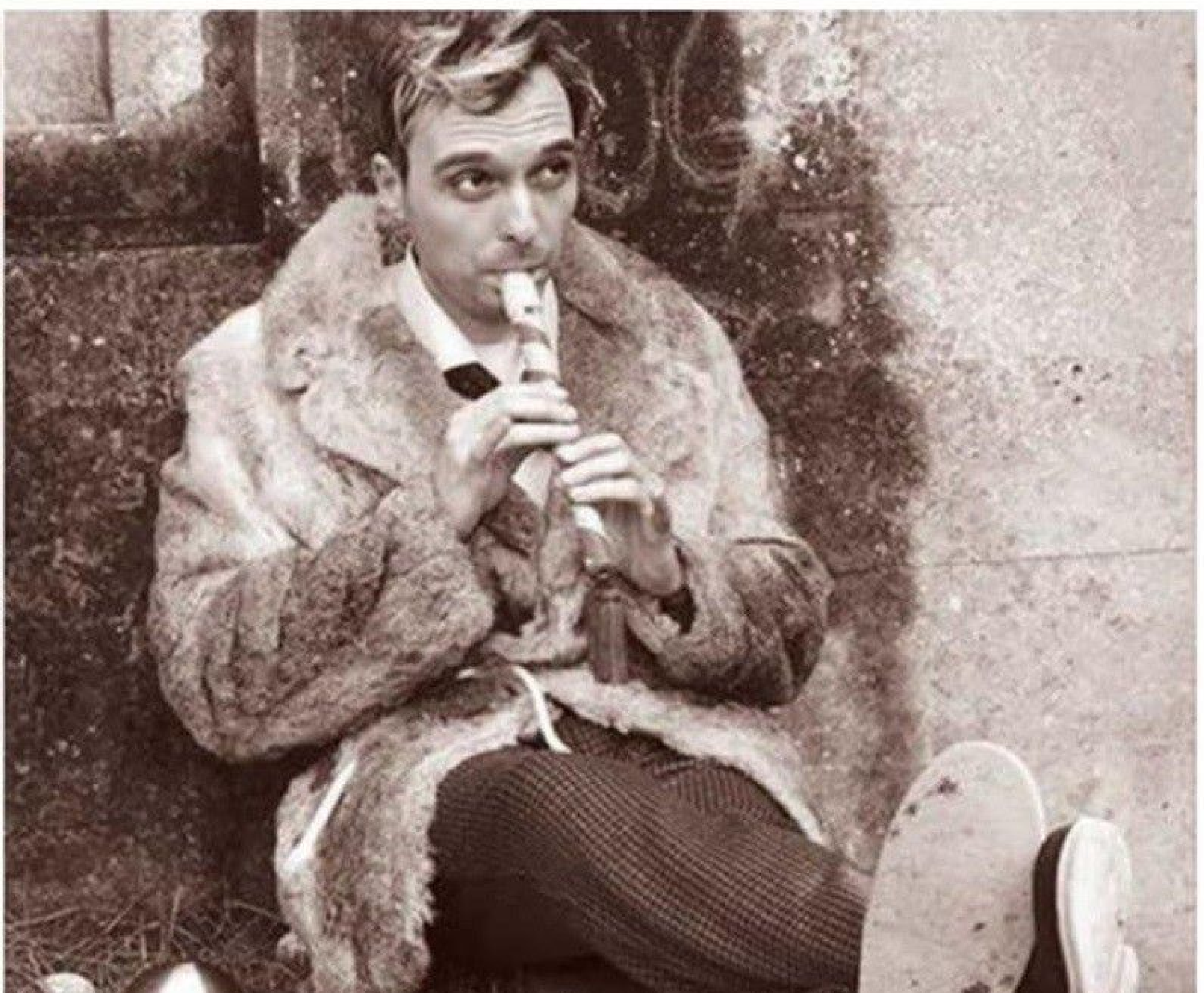
In his early adventures the Second Doctor loves disguises. Whether it's an 18th-century Scottish washer woman or an Atlantean marketplace hawker, he's often dressing up as something he isn't.

But the same applies even when he's in his regular clothes. Because from the moment Patrick Troughton whips back William Hartnell's old cloak and reveals that even his *clothes* have regenerated, he's in a disguise.

More than any other, this Doctor depends not on making sure everyone knows he's the smartest person in the room but the opposite. Like Peter Falk's Lt Columbo, he coaxes people into disregarding him as a nuisance and a clown, revealing the steel trap of his intelligence only when he's ready to spring it. Ultimately, the Second Doctor isn't really a 'cosmic hobo.' The cosmic hobo is the *disguise*.

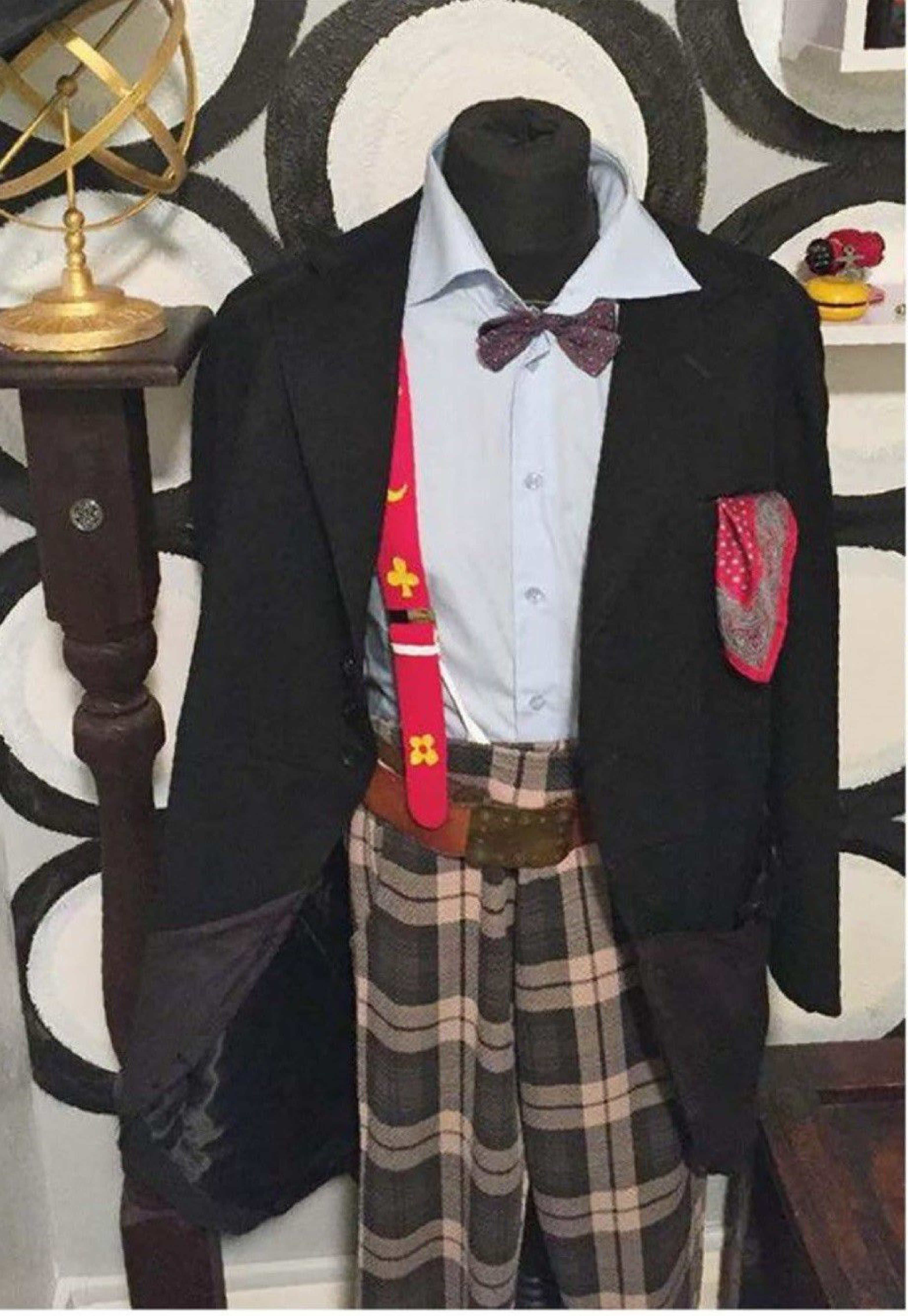
A disguise, of course, can be applied to more than one person. And in this issue **Doctor Who Magazine** looks at some of those who have taken on the Second Doctor's mantle as their own.

One man who's become a veritable King of the Hobos is Essex-based Lee Williams, who's spent years researching Troughton's costumes and assembling replicas of them. The first thing



Above: Shawn Levy and Jade Knight cosplay the Second Doctor and Victoria Waterfield from the 1967-68 series of *Doctor Who.*

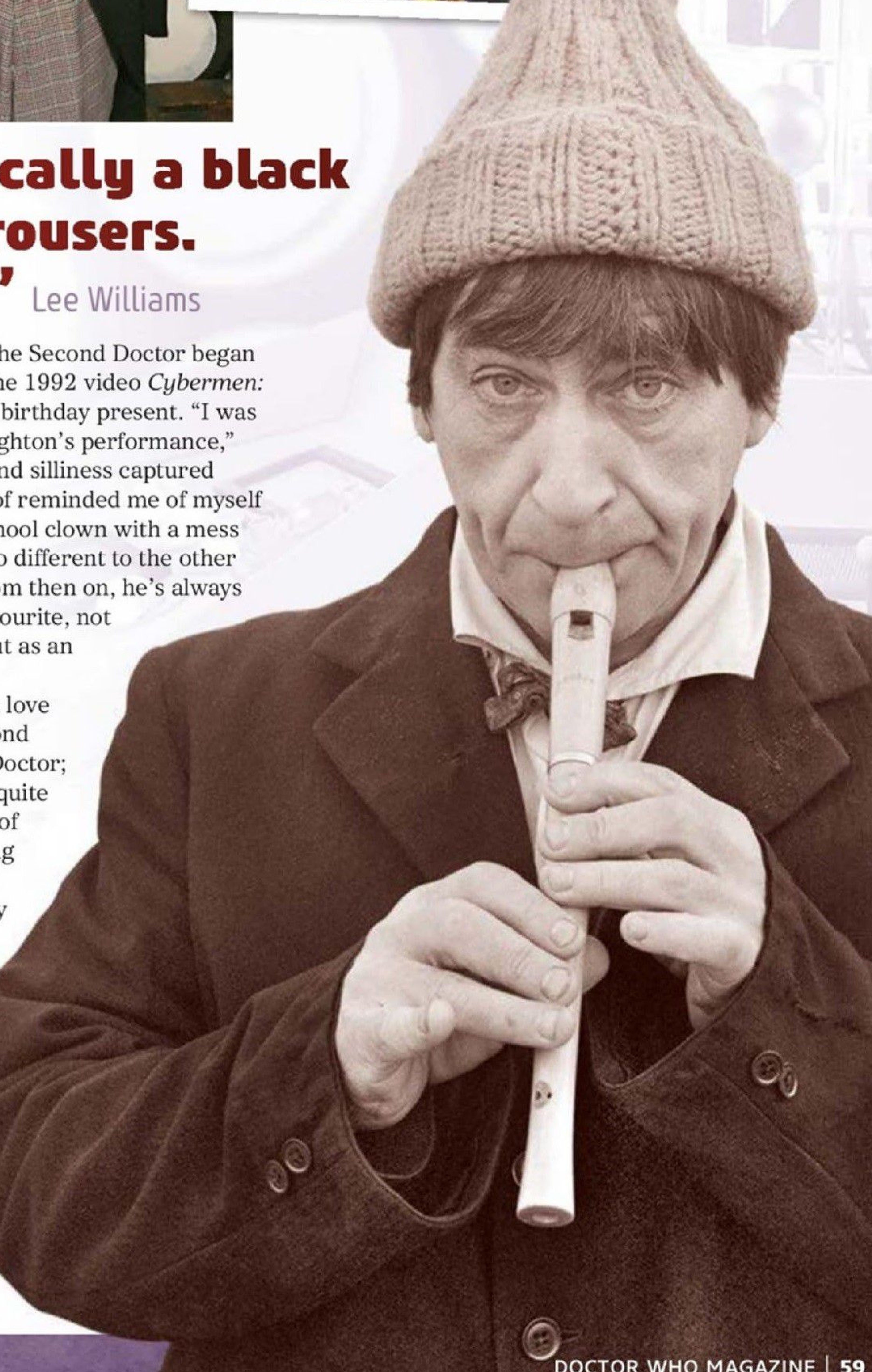
Right: Lee Williams dressed as the Second Doctor, recreating a scene from Episode Two of *The Abominable Snowmen* (1967).



Far left: Some of the Second Doctor ensembles in Lee Williams' wardrobe: the original look from *The Power of the Daleks* (1966); with the fur coat from *The Abominable Snowmen*; and with the bright blue shirt from *The Three Doctors* (1972-73).

Left: Lee uses his sonic screwdriver (like the one seen in 1969's *The War Games*) on a Yeti sphere.

Below: Patrick Troughton as the Doctor in *Fury from the Deep* (1968).



> **"To a lot of people, it's basically a black coat, bow tie and checked trousers. But it's far more than that."** Lee Williams

he's keen to point out is that the costume was more complex than people tend to realise.

"To a lot of people, it's basically a black coat, bow tie and checked trousers," he says. "But it's far more than that. For instance, Troughton had different coats. And this has been controversial, but Frazer Hines [who played Troughton's companion Jamie from 1966 to 1969] confirmed to me that the shirt was always pale blue and never white. Meanwhile, the bow ties were fastened with a safety pin and varied from blue with spots to a blue paisley design."

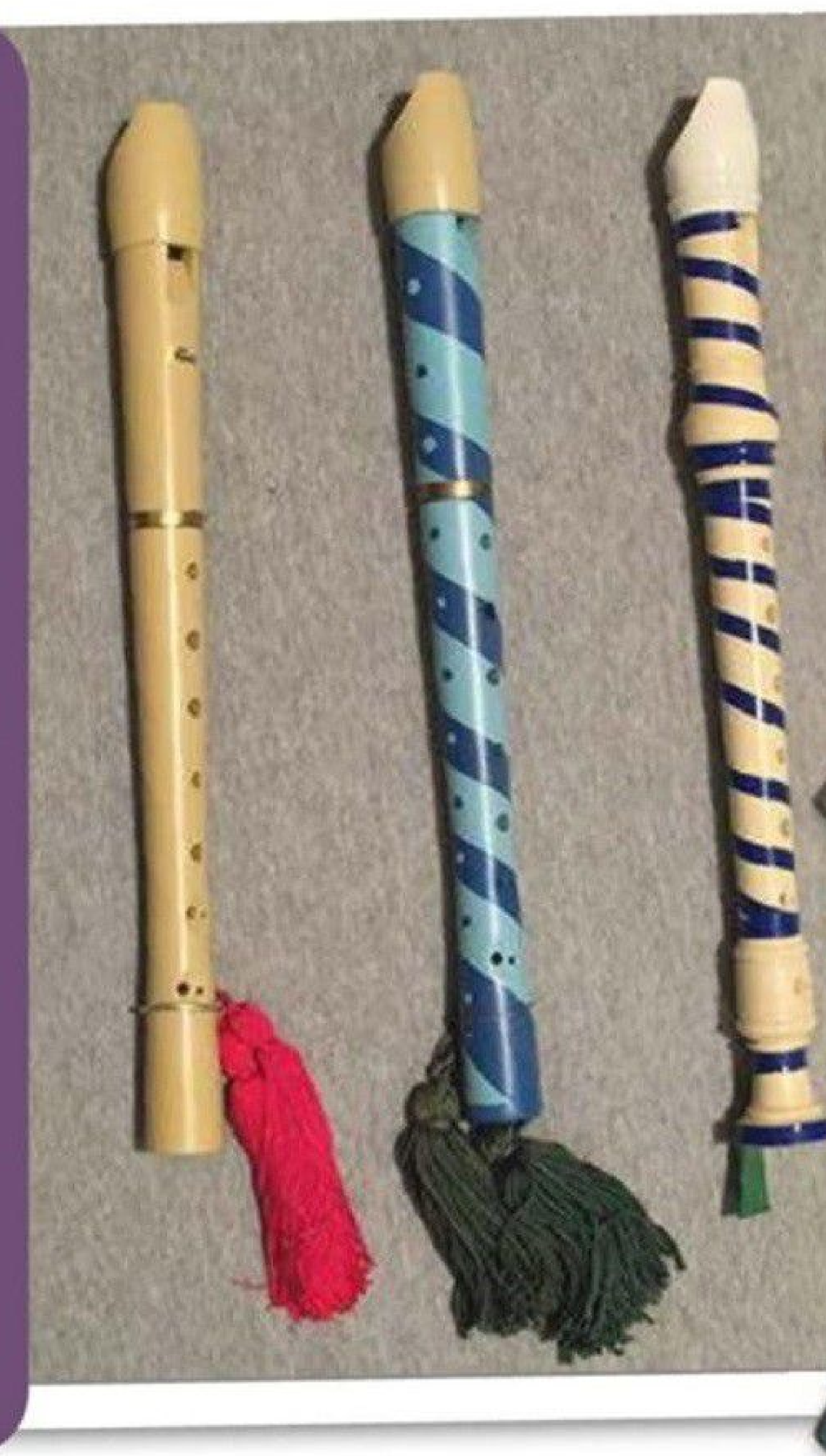
Lee has also discovered that the Doctor's braces came from the specialists Albert Thurston, established in 1820 and still open today. He doesn't mind admitting that he spent three years researching the material used in Troughton's dogtooth tweed trousers. By contrast, Troughton's brown Hush Puppies were exactly that – Troughton's own brown Hush Puppies – and were the easiest to reproduce. Together, these form the most iconic Troughton look.

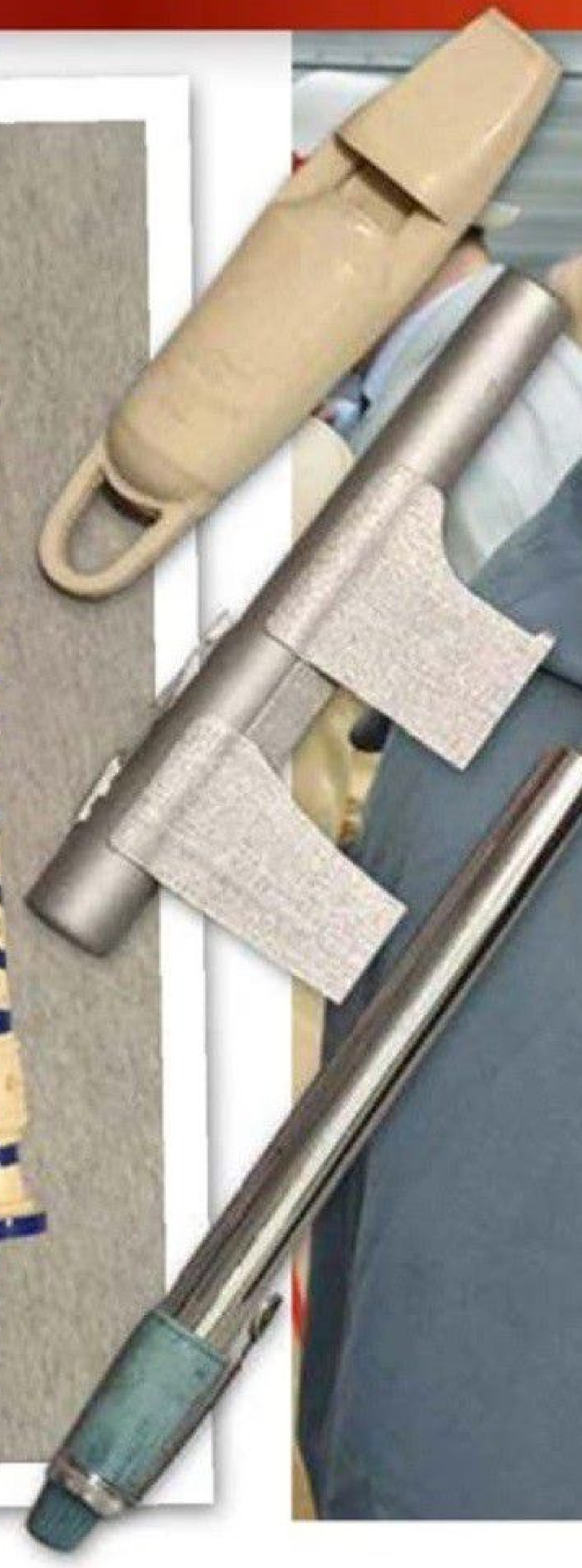
However, Lee has also tried to recreate the different versions of the costume seen over the years. His personal favourite is the one seen in Troughton's 1966 debut, *The Power of the Daleks*, minus the hat. He feels that this ensemble "best mirrored Troughton's portrayal of the Doctor and should have been kept" – though he concedes that "the trousers and pixie boots were poorly made and fell apart in places, prompting the change."

Lee's devotion to the Second Doctor began when he was given the 1992 video *Cybermen: The Early Years* as a birthday present. "I was mesmerised by Troughton's performance," he recalls. "His wit and silliness captured my eye, and he sort of reminded me of myself because I was the school clown with a mess of hair, and he was so different to the other Doctors I'd seen. From then on, he's always been my absolute favourite, not just as the Doctor, but as an actor in general."

It's this Troughton love that pushed Lee beyond just dressing as the Doctor; he's also built, often quite literally, a collection of artefacts too. "Making props is a wonderful thing to do, especially if I want them for my collection," he says. "And I've had the privilege to make them for some other cosplayers to use at Comic Cons and other events."

Among his prop collection are the Doctor's →





Right: Lee's collection of replica recorders (left to right): the one used in publicity photos, Troughton's own, and the one used in *The Three Doctors*.

Right centre: Lee's Second Doctor sonic screwdrivers, as seen in (from the top) *Fury from the Deep*, *The Dominators* (1968) and *The War Games*.

Far right: Jade Knight as Victoria, Shawn Levy as Jamie McCrimmon and their baby Hayden as the Doctor.

Below left: Lee's hand-built TARDIS console.

Below right: Lee takes control of his TARDIS.

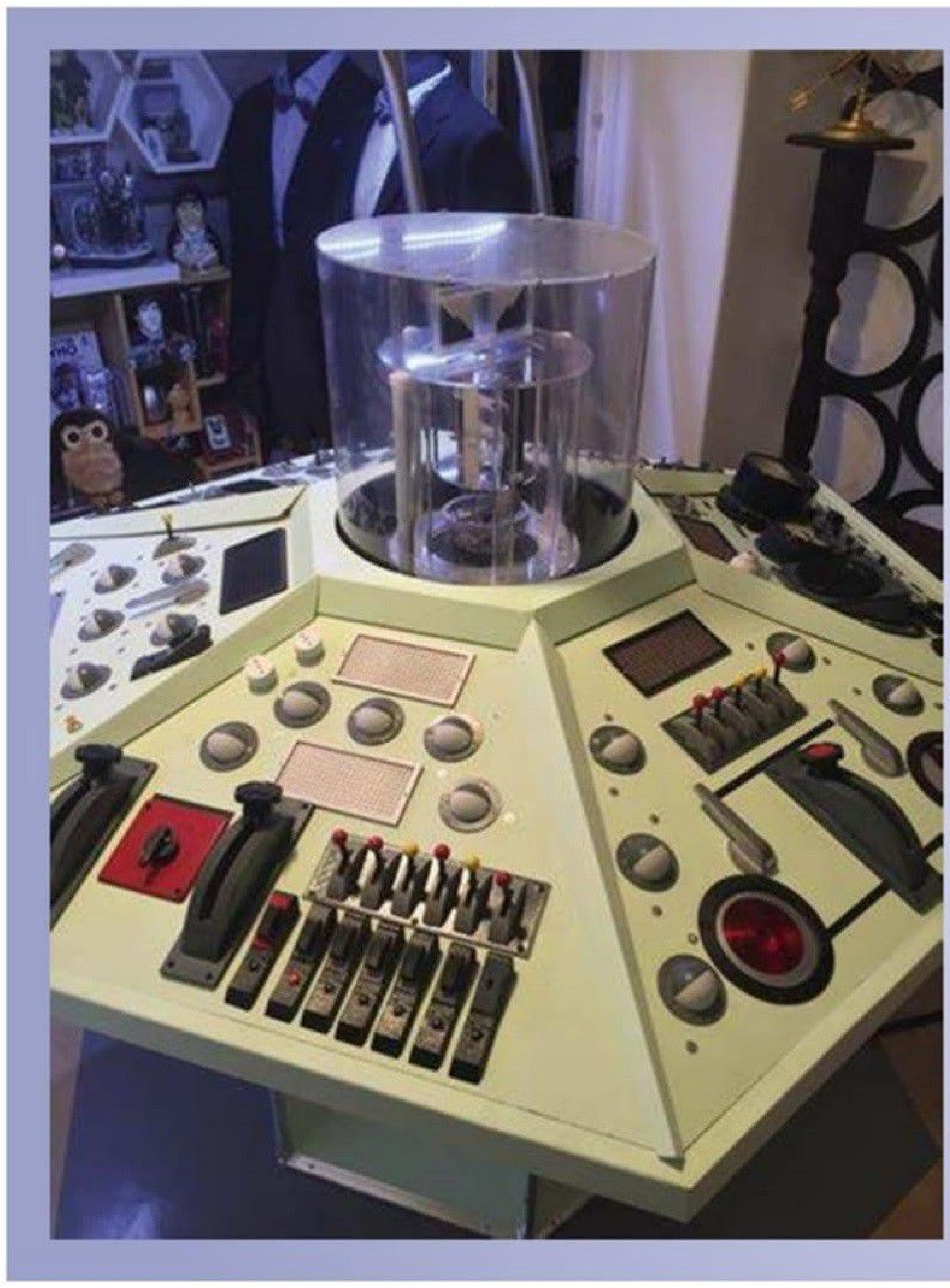
→ recorders. All three of them. "Oh yes, the recorders," says Lee. "The plain one with the red tassels was only used for publicity photographs, while the blue striped one with green tassels was Troughton's own. The last was used only in *The Three Doctors* [1972-73], because when Troughton saw in the script that it was to be thrown in the air by Omega, he didn't want his own recorder damaged."

Lee has similarly in-depth knowledge of the show's original sonic screwdrivers. The first sonic was created for 1968's *Fury from the Deep*, but, as Lee relates, when it came to the location filming "the actual prop was left behind at the BBC, so the whistle from a life jacket was used instead." And so, for his collection Lee has created a replica of that particular whistle. He also has a replica of the version used in *The Dominators* (1968), where, uniquely, it had a gun-like trigger. And, of course, "the best one, which is used in *The War Games* [1969]. It's an Ever Ready pen torch, and I only found the exact type on eBay after years of looking. I went to pick it up myself as I was scared it would get lost in the post!"

The family that cosplays together stays together.

Shawn Levy and Jade Knight also live in Essex and have been *Doctor Who* fans since childhood. They'd been cosplaying for a number of years when their son Hayden was born, whereupon they decided that the family that cosplays together stays together. Hayden was a mere six weeks old when he debuted as the littlest ever cosmic hobo at a Science of the Time Lords convention.

Inevitably, creating detailed costumes for such a diminutive subject presents a few challenges. As Shawn explains, "The most difficult thing I've found is keeping Hayden still, so I know where to make adjustments. It takes double the amount of time to make cosplays for Hayden, even though they're



Console Yourself

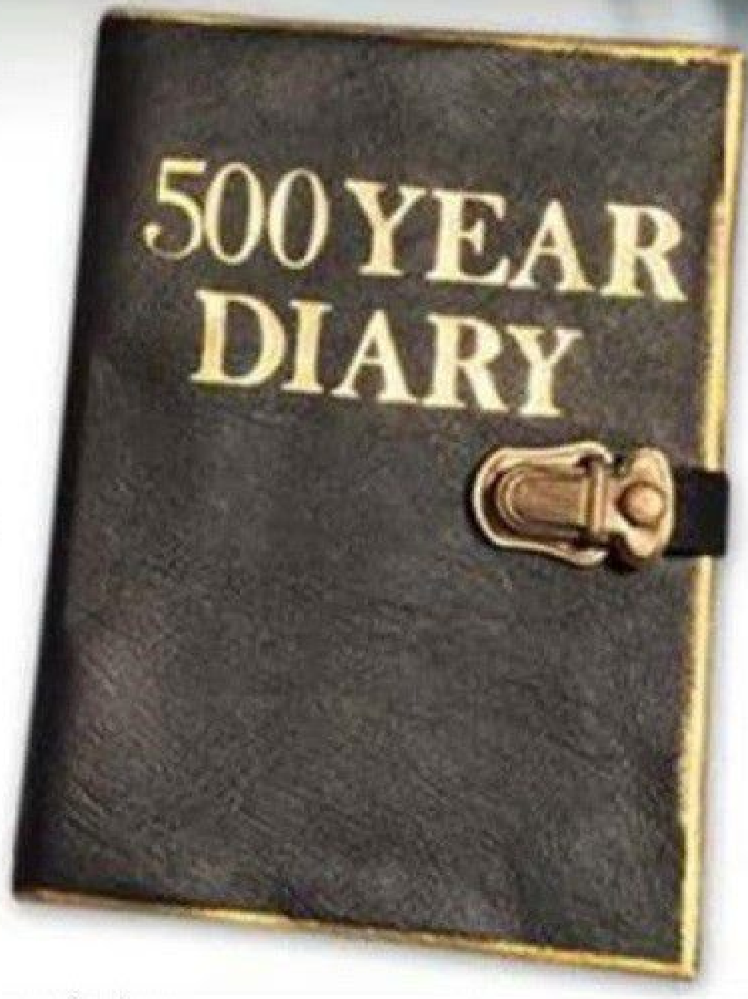
The jewel in the crown of Lee Williams' Troughton collection is his TARDIS console.

Having had a scale model console given to him by his parents to play with as a child, as an adult he decided to build his own. Entirely self-made, it features stunning attention to detail while acknowledging the reality of squeezing a time machine into a living room. Cunningly, it's the full height of the real thing – from the hexagonal base to the top of the fully functional central column – but several inches less wide. The result feels and looks full size, but is effectively an optical illusion.

As Lee describes it, "The build itself was quick, but sourcing the various controls took the most time." Fortunately, modern technology provided a distinctly un-1960s solution. "I discovered 3D printing and purchased several 3D-printed items to make silicone casts of, then used resin to make as many as I required and saved some money along the way."

Painted just the right shade of light green, and with LEDs incorporated into the panels and column to replicate the original lighting effects, Lee's console is a thing of beauty. Lee initially followed the design of the 1963 console created by Peter Brachacki, before making some amendments. "I looked at the Troughton version and removed and changed a few things to make it look more like his than Hartnell's."

You can see Lee's console come to life in all its glory here: *tinyurl.com/TroughtonTARDIS*



a quarter of the size. And it's so fiddly working on the sewing machine." Shawn also stresses that "We have to think if Hayden will be comfortable to wear it for hours on end, and we try to make the most of the cosplays as we know they won't last long as he grows bigger."

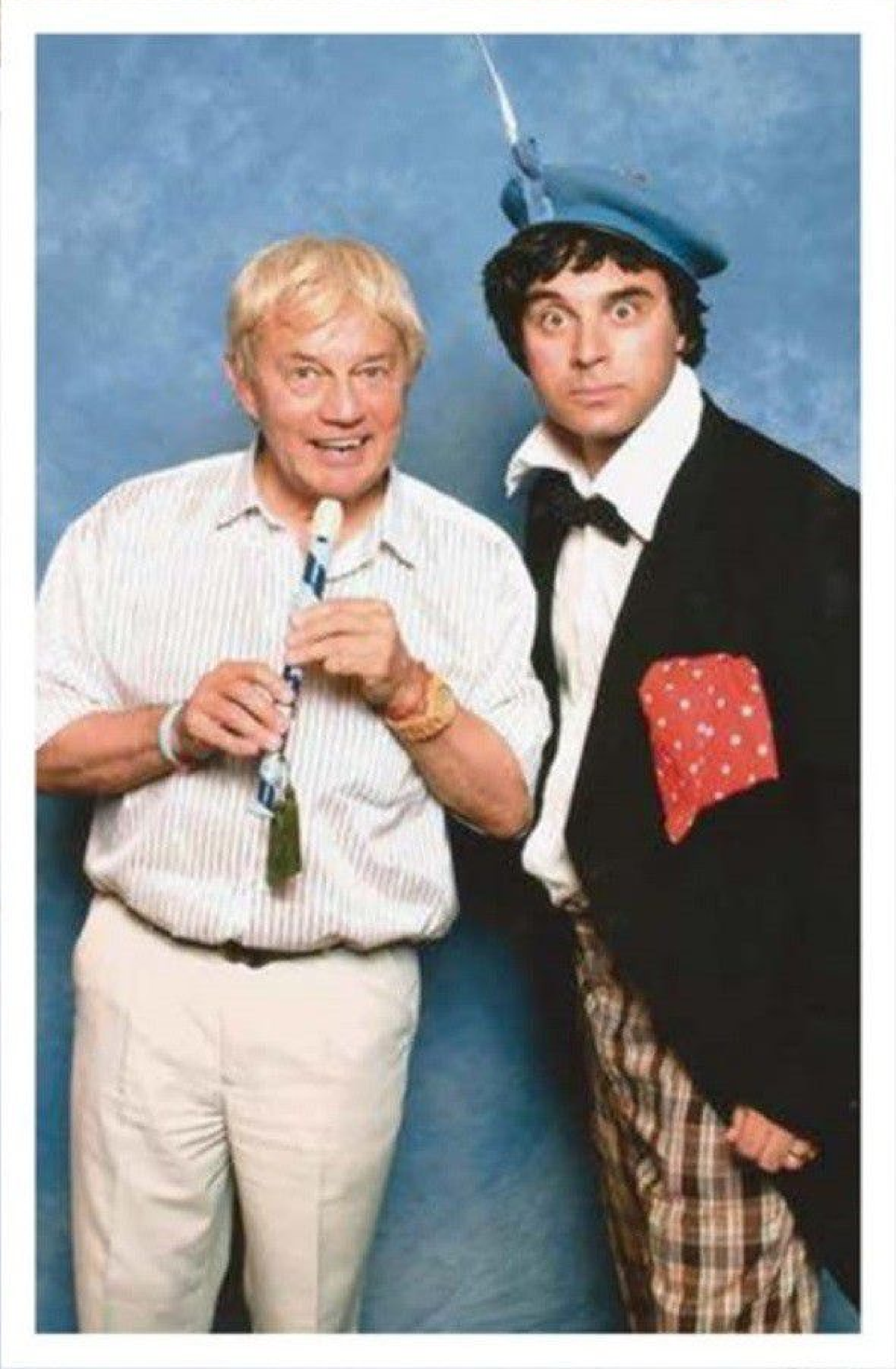
As a real-life TARDIS fam, the trio are also able to bring one of the best-loved 1960s casts to life. For they're often to be seen together as the Doctor, Jamie and Victoria, with Shawn and Hayden regularly swapping characters. Jade remains loyal to Victoria. "I wanted to do something different," she says, "and you don't really see many Victoria cosplays. My favourite one to cosplay is the tweed costume which she wore in *The Abominable Snowmen* and *The Ice Warriors* [both 1967], but I also have the *Fury from the Deep* costume, complete with life jacket."

As with Lee, Frazer Hines proved a great help to the couple in researching the details and actual colours of the costumes, but it was with Deborah Watling – the actress who played Victoria – that Jade made a special connection. "She absolutely fell in love with my cosplay," says Jade smiling, "and she even passed on her address to me. We exchanged letters right up to her passing in 2017. I will always treasure these letters. We do so miss her and were very sad to lose her."

Meanwhile, Chris Hastings, part of the recently formed Eye of HarmoNI group in Northern Ireland, emulates the Doctor's empathic instincts via cosplay.

For a number of years, Chris has been working with various groups to fundraise for charity and visit children's hospitals. He explains that "My cosplay volunteering started in the world of *Star Wars*. I'm a co-ordinator with Rebel Legion Ireland, where I help plan *Star Wars*-themed events across Northern Ireland." When members of the team realised they shared a mutual love of *Doctor Who* as well, the Eye of HarmoNI was created as an offshoot dedicated to the greatest show in the galaxy. Chris put together his own Second Doctor using charity shop finds and pieces he already owned.

Meticulous craftsman. Babe in arms. Doer of good deeds. The Second Doctor continues to wear many disguises. **DWM**



Top left: Lee's '500 Year Diary', a prop associated with the Second Doctor.

Top right: Chris Hastings, a member of the group Eye of HarmoNI, channels his inner Troughton.
Photo © Jason Murphy.

Far left: Jade and Shawn in their *Fury from the Deep* costumes.

Above left: Deborah Watling as Victoria in *The Abominable Snowmen*.

Above right: Shawn meets Frazer Hines, who played Jamie McCrimmon.

Left: Jade accompanies Shawn in her favourite tweed costume.

The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The **Long Game**

Extra, extra, read all about it! The Doctor, Rose and Adam travel to the year 200,000 and uncover some very bad news...

Feature by **ALAN BARNES**

Appropriately enough, *The Long Game* had a lengthy gestation – Russell T Davies, writer/ showrunner since the early 2000s, had first dreamed it up 15 years or so earlier.

"I submitted it to the *Doctor Who* office in the late 1980s and got a reply from the script editor, Andrew Cartmel," he remembered in the 2006 'making of' book *Doctor Who: The Inside Story*. "It was very different, a more traditional four-part story as they did in those days, but the space station was always there..." In **DWM** 356, Davies elaborated further on the elements common to the 1980s and 2000s versions – not just the newscasting space station, but "the canteen, the Doctor's friendship with a journalist, something nasty hidden upstairs..."

Squint, and it's just about possible to conjure up flashes of that late 1980s iteration in the mind's eye: the Seventh Doctor (Sylvester McCoy) taking his companion Ace (Sophie Aldred) on an undeclared mission to investigate the inaccurate stories being filtered through the galaxy's principal news hub, maybe; that canteen, not unlike the Iceworld café in *Dragonfire* (1987), perhaps; a journey up to the executive floor, potentially reminding us of the lift journey up to the penthouse in *Paradise Towers* (also 1987); and the Editor, a gift of a role for an old Light Entertainment turn...

In 1988 or 1989, though, the story's target might have been immediately apparent – because surely, like *The Happiness Patrol* (1988), it would have had a Message. Sunday 5 February 1989, we note, marked the beginning of satellite broadcasting in the UK, when News International launched its Sky Television service a full year ahead of the rival British Satellite Broadcasting network. That's not to suggest that the monster on the top floor would have been an alien called 'Rupert'. That would have been far too on the nose...

Wouldn't it?

FIRST BROADCAST: 7 May 2005

The TARDIS brings the Doctor, Rose Tyler and their new friend Adam Mitchell to a space station orbiting the Earth in the year 200,000 – at the height of the Fourth Great and Bountiful Human Empire.

00m 38s *The Long Game* follows on from the end of *Dalek* (2005) – when, urged by Rose (Billie Piper), the Ninth Doctor (Christopher Eccleston) agreed to take Adam (Bruno Langley) by TARDIS away from an alien museum in Utah. It doesn't necessarily follow on directly, though: according to *The Other Side*, a story

Right: Rose Tyler (Billie Piper), Adam Mitchell (Bruno Langley) and the Doctor (Christopher Eccleston) arrive on a space station in the year 200,000.

"So, it's 200,000, and it's a spaceship. No, wait a minute, space station..."

THE DOCTOR

by Scott Handcock included in the audiobook collection *The Ninth Doctor Chronicles* (2017), the Doctor first tried to take Adam home... but landed in an abandoned museum in Birmingham in 2012, where the new gang encountered the extraterrestrial Bygone Horde.

02m 37s On Floor 139, the Doctor tells Adam that this is a fantastic period – with "fine food, good manners..." As scripted, he promised "fine cuisine, the great philosophers, good manners, the works..."

02m 52s A hooting klaxon has prompted workers to pour out onto the floor, where fast food booths have opened. The head chef (Colin Prockter; named simply 'Grimy Man' in stage directions) sells "Kronkburger with cheese, kronkburger with pajatos [sic]" – 'kronkburgers' being a very obscure callback to the *Doctor Who Weekly* comic strip *Doctor Who and the Iron Legion* (issues 1-8, 1979), in which the alien guards of Neo-Rome supposedly fried said burgers on the flame of the old historian robot Vesuvius (made, we presume, from the flesh of the "killer Kronks from the Crab Nebula" said to feature in the local gladiatorial games).

"Fine cuisine?" queries Rose – a line intended to echo the Doctor's scripted reference to "fine cuisine" above, had it not been amended on screen.

Chef Colin Prockter reappears in *Victory of the Daleks* (2010), playing an air raid warden.

03m 10s Rose tells the Doctor that his history isn't as perfect as he claims. Cut from here: Adam wondered if this place was a factory – to which Rose replied, "Must be. There's always gonna be factories. Even in paradise, there's got to be a sweatshop somewhere behind the scenes."

Everyone's human, observes Adam. The reason why no aliens are to be found on the station will be explained at **20m 00s** – but non-humans *were* present in *The Companion Who Couldn't*, the version of the story outlined in writer Russell T Davies' pitch document for the first season of the revived series. Here: "Adam sees a friendly alien, and runs a mile."

05m 08s Via Cathica Santini Khadeni (Christine Adams) and her junior Suki Macrae Cantrell (Anna Maxwell-Martin), the Doctor's learned that he's on Satellite Five, which broadcasts 600 TV channels across the Human Empire – including the Bad Wolf channel, the latest in a succession of ear-pricking uses of that phrase scattered throughout the 2005 season...

Over on Bad WolfTV (sic), the Face of Boe – previously seen in *The End of the World* (2005), set 4,999,800,000 years in the future – has just announced he's pregnant; with 'Baby Boemina', apparently, who (sadly) isn't around 4,999,800,023 years hence, at the time of *New Earth* (2006), when the rest of Boe's kind will be said to have gone extinct long before. At the end of *Last of the Time Lords* (2007), the Tenth Doctor (David Tennant) will have cause to wonder if the Face is in fact the ultimate form taken by his old friend Captain Jack Harkness.

If so, this isn't the first time that he's been in the family way: in *Everything Changes* (2006), the first episode of spin-off series *Torchwood*, Jack (John Barrowman) insisted that he was never getting pregnant again. Boemina won't be his first daughter, either: in *Children of Earth* (2009), we'll learn that he fathered Alice Carter (Lucy Cohu) with Torchwood agent Lucia Moretti.

05m 46s Watching them from a control room, someone orders a security check on the trio: the Editor (Simon Pegg). Previously, Pegg had played 1930s New York gangster Don Chaney in the Eighth Doctor audio drama *Invaders from Mars* (2002) – but he'd been unavailable to play Rose's dad Pete in the next broadcast episode, *Father's Day* (2005), recorded immediately prior to *The Long Game*.

05m 55s Several chunks of dialogue were lost from this Rose/Adam sequence, which was scripted to begin with Adam wondering if the station had artificial gravity – then reeling when Rose said it must: "Oh blimey... One flick of a switch, and gravity's gone. Kaput! It's... strawberry jam on the tarmac, sort of thing." (This drew from a scene suggested in the pitch document: arriving on Satellite Five, Adam "clings to the floor, cos artificial gravity scares him.")

Then, after Rose offered Adam a slurp of beefy "zaffic", he marvelled at her reaction to their surroundings: "We come all this way, and you just stroll through it, like it's nothing." Rose responded by saying she must be a bit thick: "All that stuff you're going on about, it never even occurs to me."

06m 18s Rose passes Adam her mobile so he can phone home, explaining that the Doctor "gave it a bit of a top-up" – referencing how he'd adjusted it with sonic screwdriver "jiggery pokery" in *The End of the World*. As scripted, Adam went on to confirm that his mum and dad were at home: "They live just outside Manchester." At the time of recording, Bruno Langley had only just left the regular cast of the Granada soap *Coronation Street* – set in a fictional district →

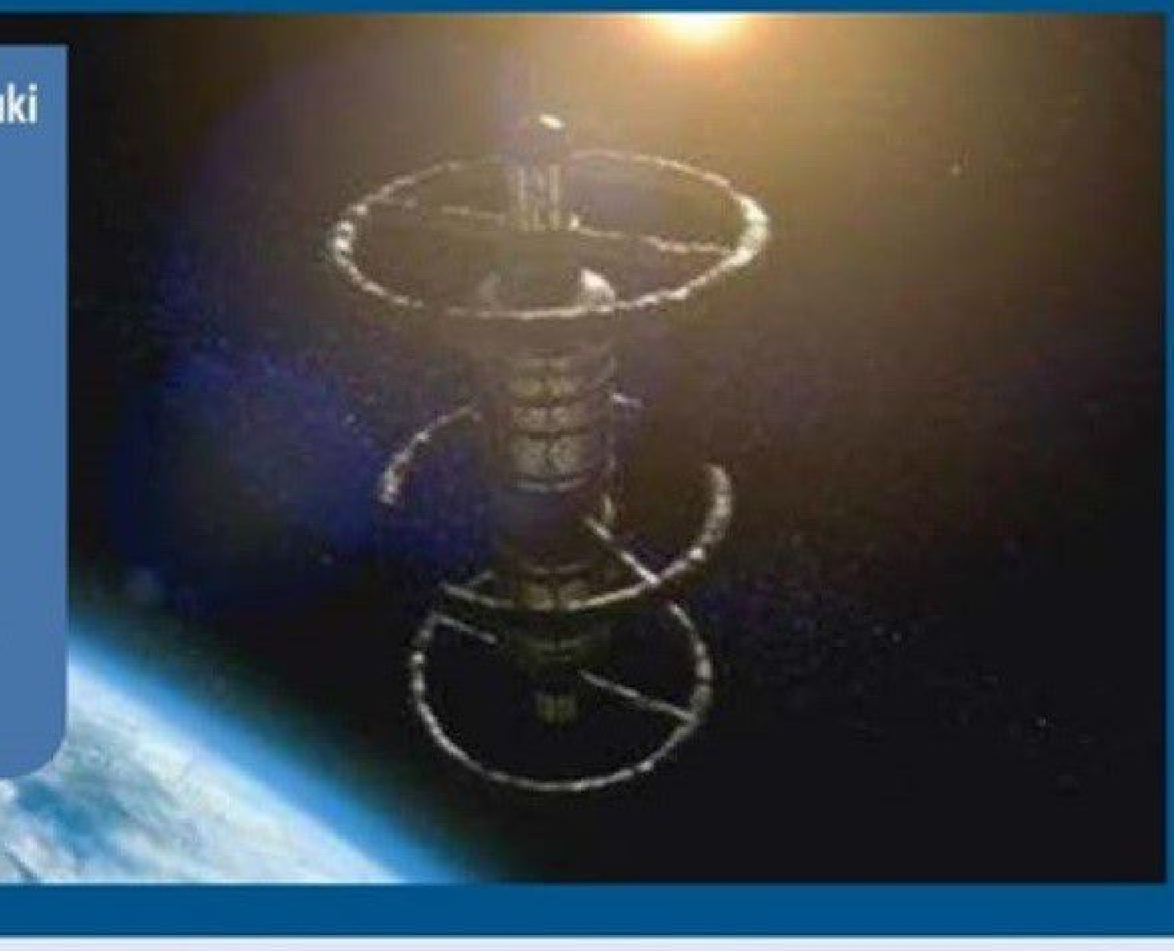
Essential Info

» The seventh episode of the *Doctor Who*'s 21st-century comeback season was founded on a story idea submitted by Russell T Davies to the *Doctor Who* production office in the late 1980s. Initially reimagined as *The Companion Who Couldn't*, its purpose became to show how not everyone has what it takes to be a *Doctor Who* companion. For a time, Davies considered writing the episode entirely from the perspective of its one-time-only companion character. In *Doctor Who: The Inside Story* he mused how "it should have been a version of *Rose*, this time called *Adam*".

» Davies' original pitch had noted how the 2005 season's final two-part adventure would see the Doctor "return to Satellite Five, re-dressing the sets from ep 7" as a cost-saving measure. A similar trick had been tried as far back as 1975, when the Fourth Doctor (Tom Baker) had also twice landed inside a space station in orbit around the Earth – first in *The Ark in Space*, then two whole adventures later (albeit many thousands of years earlier) in *Revenge of the Cybermen*.

» Overseen by Brian Grant – who'd directed many well-remembered pop promos of the 1980s, among them Olivia Newton-John's *Physical* (1981) and Duran Duran's *New Moon on Monday* (1983) – *The Long Game* was recorded over 13 days between Thursday 30 November and Wednesday 15 December 2004. The majority was shot at Unit Q2 in Newport, with spike room and Suburban House scenes mounted at the Old BT Building in Coryton.

» *The Long Game* ranked 205th (out of 241) in **DWM**'s 'First 50 Years' poll of 2014.



Top: The Doctor meets Suki (Anna Maxwell-Martin) and Cathica (Christine Adams).

Right: Satellite Five, orbiting the Earth and delivering the news.

Above right: Tom Baker as the Doctor in *The Ark in Space* (1975).

→ of Manchester – for the first time, having played Todd Grimshaw since 2001.

06m 34s In the cutaway to the outside of Adam's parents' place, we can see that it's actually the same house that Mickey parked outside in *Rose* (2005) just over the road from Clive's – with the same Mellor & Luxton estate agents' sign outside! (This was a shot left over from recording at Taff Terrace in Grangetown on Wednesday 8 September.)

07m 02s "That is –" laughs Adam, but he's cut short by the klaxon that summons the various workers away; he was supposed to conclude "so mad!" A significant cut followed, with Adam suggesting that Rose could use her contact with home to her advantage: "Think about it! Like, my dad's got arthritis, but right now, 200,000 years later, they must have cured it. I could find it out and phone him up." Stage directions described how Rose's smile stopped dead. "Except, you can't," she told him. "Says who?" said Adam. "The Doctor," replied Rose. "Did he actually say it? Is that what he actually said, in words?" urged Adam. "Flustered" Rose eventually warned him: "Don't go round thinking you're smarter than anyone else, all right?"

With the klaxon blaring, the Doctor calls for his two travelling companions "Mutt and Jeff" to join him – rhyming slang for 'deaf', after the title characters of a syndicated US newspaper strip.

07m 41s For the Doctor's benefit, Cathica has convened a management inspection in the 'spike room', where Suki and six other workers sit around an octagonal dais, each of them facing a handprint-moulded panel. Stage directions, however, described Suki and seven workers sitting at "eight desks, with chairs, with a simple computer screen at each desk. All arranged in a circle, with a smart starship-captain's-type chair centre." Originally, after sarcastically thanking Suki for reminding her that it was the law for newsgathering to be unbiased, Cathica stated that the "info-spike" would begin in 30 seconds – giving the huddled Doctor, Rose and Adam time to quietly confer while Cathica went round her team. "Think of it," said the Doctor, "even in your time, the amount of news in the world is massive – a flood in China, an assassination in Brazil, a skateboarding duck in Aberdeen –" So on a million-planet scale, began Rose, the sheer amount of news... "Exactly. Tons of it," concluded the Doctor. "How d'you gather it together? The info-spike."

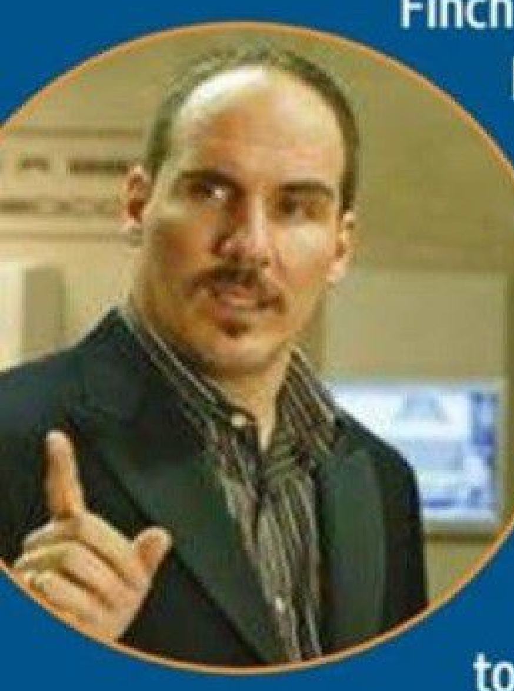
08m 51s Reclining in the central chair, Cathica clicks her fingers, causing a four-sided mechanical aperture to open up in her forehead – originally imagined as "a skin-and-bone door, hinging upwards". Next: a beam of light – the info-spike – streams compressed information gathered from all over the Human Empire into the exposed part of Cathica's brain. But she won't remember any of it, says the Doctor: "There's too much. Her head'd blow up... As soon as it closes, she forgets." Although doubtless the Doctor didn't realise it – and probably the writer didn't, at the time! – his line would appear to foreshadow his own demise: in *The Parting of the Ways* (2005), his own head will blow up, sort of, after he absorbs all the energy of the Time Vortex into himself to save Rose.

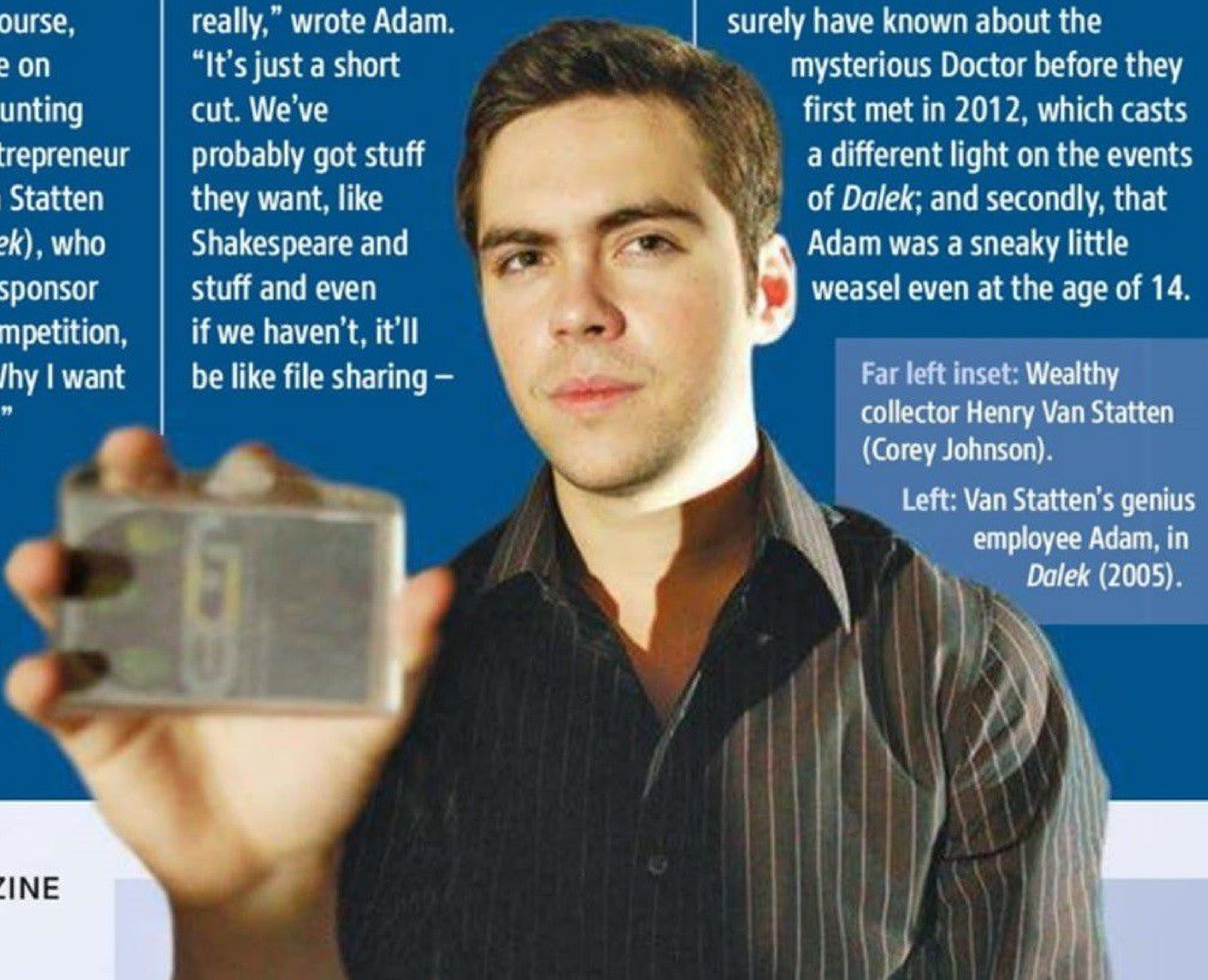
TEENAGE DIRTBAG

Internet detectives could have surmised slippery Adam's treacherous intentions ahead of transmission. Following the events of *Rose*, Mickey Smith supposedly took over the Doctor-hunting website *whoisdoctorwho.co.uk*, first established by the late Clive Finch – and in due course, he ran a feature on alien-tech-hunting dotcom entrepreneur Henry Van Statten (from *Dalek*), who agreed to sponsor an essay competition, its subject "Why I want to meet an alien."

The winning entry, still available to view at *whoisdoctorwho.co.uk*, came from "14 year-old Adam Mitchell from Nottingham" – a "star with computers" with "a bright future ahead of him" (and it seems highly probable that Adam's essay eventually led Van Statten to employ him). The teenage Adam wrote that he wanted to meet an alien because we could learn things from them to make our lives easier – like how to cure his dad's arthritis (see **07m 02s**). "I don't think it's cheating, really," wrote Adam. "It's just a short cut. We've probably got stuff they want, like Shakespeare and stuff and even if we haven't, it'll be like file sharing – if you've got something, you show off by sharing it, as it makes you feel good that you got there first..." (Like torrenting leaked copies of as-yet-unbroadcast TV episodes, for instance?)

Presuming that this Adam is our Adam (and note that the Editor gives Adam's surname as 'Mitchell' at **36m 06s**) there are two clear conclusions to be drawn from this essay. Firstly, that Adam would surely have known about the mysterious Doctor before they first met in 2012, which casts a different light on the events of *Dalek*; and secondly, that Adam was a sneaky little weasel even at the age of 14.





Far left inset: Wealthy collector Henry Van Statten (Corey Johnson).

Left: Van Statten's genius employee Adam, in *Dalek* (2005).

While the workers gather around beam information collected via Cathica throughout the Empire, the Editor identifies someone whose biography has been tampered with...

11m 42s We're back on Floor 139 – where stage directions required a small crowd to be gathered around Suki, who's been awarded promotion to Floor 500, much to Cathica's chagrin. In the finished programme, Suki's voice can be heard saying, "Cathica – I'm gonna miss you" – which doesn't quite square with the impression we've gathered of their relationship. As written, however, Suki told Cathica, "I can't thank you enough, you've been so brilliant", to which Cathica responded tersely, "Hurry up and go, we've only got a ten-minute break –" (sic). Suki's subsequent "I'm gonna miss you" was instead directed to 'Jackson' – one of her farewell party.

12m 45s After Adam tells Rose that he wants to go and sit on the observation deck – alone –

Rose gives him the TARDIS key. Lost from here – Rose calling over to the Doctor and holding up the key, to ask if she could give it to Adam: "The Doctor just indicates yeah, not bothered..."

13m 00s "Oh my God, I've got to go," Suki tells the Doctor and Cathica. Why? Because she "can't keep them waiting", she explains in an unscripted line, added after a short sequence involving a key-bearing courier was excised. Here, a "zippy little scooter" beetled past Adam as he walked off with the TARDIS key. Its rider stopped to give Suki an envelope containing a rectangular gold tab: "It's the key to the lift! It's really happening. I'm on 500!" she exclaimed. Hence Cathica's subsequent line describing how you need a key for the lift – "and you only get a key with promotion."

Production documentation listed one Russel Davies – not to be confused with Russell T – as the courier.

Then: with Suki gone, Cathica says that once you've been promoted to Floor 500 you never come back. In Davies' pitch, it wasn't promotion that awaited anyone sent upstairs to "the Boss"; rather, they were presumed to have "gone freelance".

13m 47s Suki exits the lift onto the frost-rimed Floor 500 – where her shoulder bag shifts position between shots, moving from slung around her rear to hanging by her side, then back again.

15m 04s Producing a torch to explore her darkened surroundings, Suki passes through plastic sheeting into the Floor 500 spike room – gasping in shock when she realises it's populated entirely by corpses. She's holding the torch in her left hand when she finds the first body... then suddenly it's in her right as she sees the others!

16m 30s In the control room, Suki meets the Editor, who clicks his fingers to summon up a holographic image in the air – a recording of Suki, identifying herself. As described, this was supposed to be an ID card: "Suki's face, number, signature. The photo talks."

The Suki recording claims to have been born "one nine nine apostrophe eight nine in the Independent Republic of Morocco" – ie, 199'89. It can't be that a nine's gone astray, and Suki was actually supposed to have been born in the year 199,989 – because if the year really *is* exactly 200,000, as the Doctor claimed in the pre-titles, 'Suki' would be 11 years old!

18m 10s With Suki revealed to be, in fact, armed anarchist Eva Saint Julienne, last surviving member of the 'Freedom 15', the Editor directs her to look up at the ceiling; futilely, Eva opens fire at the (unseen) 'Editor in Chief'. As conceived, concealed lights around the base of the room were meant to "slam on, CHUNK! ... beaming upwards" when the Editor clicked his fingers, and Eva's weapon fired "plain bullets".

18m 42s On the observation deck, Adam accesses a palmprint-responsive information terminal. Originally, having got the terminal to accept "vocal command", he asked it to "Give me, um... arthritis, history of, treatment and care." The screen burbled and scrolled... prompting Adam to say, "OK. There's got to be better stuff than that..." Whereupon he called up the history of microprocessors, as on screen. So even if Adam's intentions weren't entirely selfish to start with, he was always going to cross the line...

20m 00s In the spike room, Cathica tries to account for the absence of aliens on Satellite Five – in part, apparently, because "the government on Chavic Five's collapsed, so that lot stopped coming..." The collective name for "that lot" on Chavic Five would be... what, exactly? Surely there's a joke buried here: in 2004, when *The Long Game* was made, 'chav' – denoting a certain class stereotype, albeit not yet commonly held to be an expression of class prejudice – was very much the word du jour.

Once you've been promoted to Floor 500 you never come back.

Humanity's been set back about 90 years, reckons the Doctor – and Satellite Five began broadcasting 91 years ago, according to Cathica...

21m 05s Adam calls his parents' answerphone, repeating what he's learned – that the microprocessor became redundant in 2019, replaced by a system known as Single Molecule Transcription. As written, he parroted how SMT had been developed by the Butler Corporation as "a means of indenting the wall of a hydrogen molecule with code, which responds to the physical environment of the surrounding space..."

23m 02s With his computer access cut off, Adam has been directed to Floor 016 – where a nurse (Tamsin Greig) explains that he'll have to pay to have his brain chipped. Fortunately, Adam has the 'metal money pencil' acquired for him by the Doctor from the cashpoint on Floor 139. "That'll do nicely," says the nurse – echoing a slogan used in TV ads for the American Express credit card in the 1980s.

27m 28s From Floor 500, the Editor has been watching the Doctor fiddle with 139's plumbing – and has ordered "promotion" for the unidentifiable Doctor and Rose. Which is why, as shot, the zippy courier beep-beeped onto the scene moments after the Doctor deduced that the ventilation system is channelling massive amounts of heat down from Floor 500, then identified the override code needed to access the lift. "From the far end of the corridor, the courier beetles along... Face helmeted, →

Opposite page top: The time travellers watch Cathica and her colleagues at work.

Above: Suki discovers that all is not well on Floor 500.

→ inscrutable. He stops some distance away. Engine purring. Threatening." The Doctor caught the envelope thrown in his direction. Inside – a gold tab, identical to the one Suki had. "We've been invited," said the Doctor. (Originally, therefore, Cathica wondered: "But... how come you get a key?" – not "How come it's given you the code?", a line seemingly dubbed over in post-production, which implies that the Doctor hasn't figured out the code; rather, it's been sent to him at the Editor's behest.)

27m 58s Down on Floor 016, Adam has had a type two spike fitted, which can be activated as the user chooses, according to the nurse – who knows a man who triggers his with *Oh Danny Boy* (sic), after the 1913 ballad (set to a 19th-century tune). Later referenced by Rose in *The Satan Pit* (2006) and performed by Shaun (Gareth Potter) at Eugene's funeral in the *Torchwood* episode *Random Shoes* (2006), the same song presumably inspired the call sign of the Spitfire pilot (voiced by Mark Gatiss, uncredited) who aids the Eleventh Doctor (Matt Smith) in *Victory of the Daleks* and *A Good Man Goes To War* (2011).

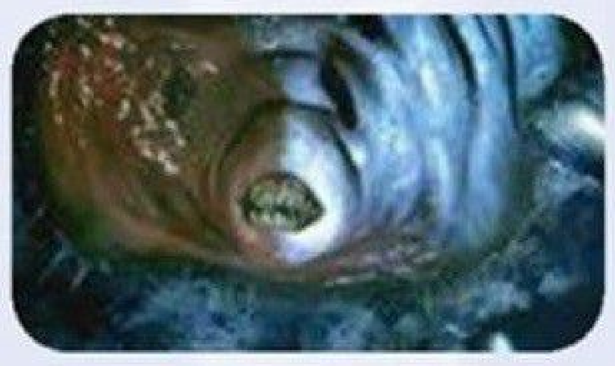
28m 17s Meanwhile, Cathica turns down the opportunity to go to Floor 500 with the Doctor and Rose in the newly arrived lift: "No way." Why's she so insistent, given she's already expressed how desperate she is for promotion? Because, as she continued in a lost exchange, you only get one shot at Floor 500: "When I go up, I'm gonna get there as a proper journalist." Replied the Doctor: "No offence, but calling yourself a journalist is like an abacus calling itself a mathematician." To which Rose responded, not unreasonably: "That's a whole new definition of 'no offence'."

28m 29s The Doctor uses a rectangular card to activate the lift. This is, presumably, the 'gold tab' that he collected from the courier in that sequence cut from the last-but-one scene – but as reworked, it was implied that he'd be inputting the override code instead (exactly as Cathica does later, at **32m 23s**). So what's this card, and where's he got it from – his pockets?

At this point, a Floor 139 spike room scene was cut. In a "foul mood", Cathica stormed back in – telling the waiting workers, "All right, I'm sorry, my fault, you won't lose any pay, let's get on with it." The scene ended on a shot of Cathica "lost in thought".

28m 54s Nauseated Adam upchucks a block of frozen sick (iced kiwi fruit and orange, in fact) thanks to the 'vomit-o-matic' installed in his throat... at "No extra charge!" added the nurse originally, whereupon Adam heaved up a second block of vom.

On Floor 500, the Doctor and Rose see Suki at work in the control room – whose head-chip keeps her going, despite being dead. Then the Editor introduces them to the Editor-in-Chief...



31m 25s In the pitch document, the Boss was simply "a 60ft yellow leech". As scripted, the Editor clicked his fingers, causing the concealed spotlights to illuminate the creature above – "a wet, red quivering mountain of meat, suspended right above them, so that it *is* the ceiling..." Pipes and wires were plumbed into its "Faceless, pulsating, breathing" mass. The computer-generated screen version, designed by The Mill animator Jean-Claude Deguara, was partly inspired by the toothy Great White Shark of *Jaws* (1975).

This is "the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe" (sic; as written) – but Simon Pegg seems to have some trouble with the final part of the name, which comes out sounding more like 'Maxar*add*enfoe' to *The Fact of Fiction*'s ears!

Clearly, the Editor understands the screech emitted by the Jagrafess – but the Doctor and Rose don't. Which is odd, because *The End of the World* re-established a longstanding *Doctor Who* convention: that the TARDIS' telepathic field translates alien speech for the benefit of its crew. The Editor, however, touches his ear whenever he's taking orders from 'Max', so perhaps the Jagrafess communicates with him telepathically, via some in-ear amplifier... and its screeches are just noise?

33m 15s While Cathica heads up to Floor 500, having used the override code on the lift, the Editor invites the Doctor and Rose, now held in conjoined 'electro-manacles', to admire the system established by the Jagrafess 91 years before. As scripted, he added: "No warfare needed. No guns, no soldiers, no blood, just a slow and silent occupation. It's not only effective, but cheap!"

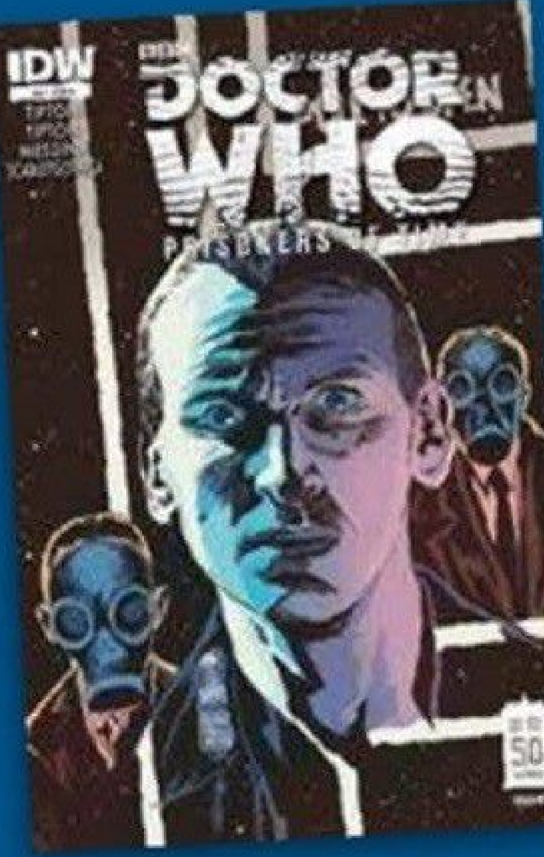
The Jagrafess' rationale was given in another lost Editor speech, moments later. Why the human race, wondered Rose? Because Earth was expanding, came the reply: "the Jagrafessfold breeding grounds would have been next. My client prefers mankind small." (In Davies' pitch, the Boss instead built up planets' economies, then destabilised their leaders – "all with the aim of building its own breeding grounds.")

36m 20s Suddenly, both the Jagrafess and the Editor know that the Doctor is a time-travelling Time Lord – because Adam is in the Floor 139 spike room, beaming future knowledge to his parents' answerphone. (The Editor also now knows that Adam's surname is 'Mitchell' – something the Doctor and Rose have never before been told!) "What the hell's he gone and done?" exclaims the Doctor – but since

BAD ADAM

Will Adam do as the Doctor tells him at **42m 10s**, and live out a quiet life on Earth? Not according to IDW Publishing's year-long comic saga *Doctor Who: Prisoners of Time* (2013), written by Scott and David Tipton. (Mega-spoilers follow!) The ninth issue – *Mystery Date*, illustrated by David Messina – revealed at last the identity of the mysterious malefactor responsible for kidnapping friends of the first eight Doctors throughout the previous eight: Adam, who now added Rose to his collection of companions. Adam, we learned, had been plotting to avenge himself on the Doctor ever since the premature death of his mother, who could have been saved had the Doctor not erased the stolen information left on his home answerphone...

Technology taken from Van Statten's Utah vault enabled Adam to ensnare a Time Agent, giving him access to the Time Vortex. Ultimately, Adam intended to destroy the Doctor's past by destroying all but one of his companions, whom he'd collected inside a vast fortress. But in the final issue – *Endgame*, illustrated by Kelly Yates – Adam realised he'd been exploited by (of all people) the Doctor's arch-enemy the Master... and died after defeating a cosmos-menacing scheme concocted by the latter, earning himself the epitaph 'Adam Mitchell – a companion true.'



Far left: Issue 9 of IDW's *Prisoners of Time* (2013).

Left: Adam makes a surreptitious call.

"they're reading [Adam's] mind", why should he assume that Adam has "gone and done" anything to himself, rather than had it done to him?

36m 50s The Editor somehow causes the TARDIS key to rise out of Adam's pocket, 361 floors below – but if telekinesis is within his (or the Jagrafess') abilities, mightn't he have used it, say, to pull the blaster out of Eva's hand earlier?

At this point, the Doctor doesn't actually know that Adam has Rose's key, because her look for his approval at **12m 45s** was cut. (This was supposed to have been underlined in a dialogue exchange here. "You gave him the key!" exclaimed the Doctor. "You said yes!" countered Rose.)

The pitch version built to a moment where the Doctor and Rose were "trapped, about to 'go freelance' and only Adam can save them... Fat chance, he's cowering in the corner."

Cathica has been watching... and from the Floor 500 spike room, she vents the heat back up to the top of Satellite Five. Undead Eva grabs the Editor, so he can't escape when the Jagrafess overheats and explodes.

40m 15s Meanwhile, Rose has used the Doctor's sonic screwdriver to free both the Time Lord and herself – and gone to 500's spike room – where Cathica, according to stage directions, was supposed to be "lost in light... about to disappear into sheer whiteness".

40m 48s Later: in a hand-held camera shot, the Doctor strides angrily towards Adam, who's standing outside the TARDIS, saying "I'm alright now, much better..." Above his head at that moment: not just a boom mic, but a microphone pole too, extending all the way out of screen right!

And so the Doctor and Rose depart Satellite Five... but they'll return 100 years later, in *Bad Wolf*/*The Parting of the Ways* – by which time it'll be known as the Game Station.

41m 04s The TARDIS has landed inside Adam's parents' house. At **06m 18s** we noted how a line of dialogue indicating that Adam's family home lay "just outside Manchester" had been cut – a pity, because otherwise this could be confirmed as the TARDIS' nearest on-screen landing to the UK's (unofficial) third city.

42m 27s To preserve the course of history, the Doctor has destroyed Adam's parents' answerphone – and now Adam's mum opens the front door. Playing her, Judy Holt had twice before been characters written by Davies. She'd featured as Claire Fletcher in the two-part sequel to Channel 4's *Queer as Folk* (2000) and, before that, she'd been Sister Sandra Mitchell, formerly a series regular, in a Davies-authored episode of Granada's *Children's Ward* (first broadcast 11 October 1994). Supposedly, Adam's mum was named 'Sandra' in early versions of the *Long Game* script – so is she the *same* Sandra Mitchell?

42m 38s "Rose – take me with you," pleads Adam.

As scripted, Rose replied: "Thing is, I know you lied and stole my phone and almost gave the secret of time travel to the Mighty Jagravole – " Jagrafess, the Doctor corrected her (from inside the TARDIS, we presume). "Jagrafess," continued Rose, "but d'you know what you *didn't* do? Back there, on Satellite Five, when I said I was thick? You didn't say, no, you're not." (A callback to another cut line; see **05m 55s** above.) "Bad move," she concluded.

Then: with the TARDIS dematerialised, Adam's mum enters the living room – whereupon the parting in Adam's hair suddenly swaps sides (this portion of the scene having been recorded two days after the previous section).

"The time goes by like that," say Adam's mum... and clicks her fingers. **DWM**

Opposite page top: Satellite Five's Editor (Simon Pegg).

Right: The Editor explains to Rose and the Doctor what's *really* going on.

"My client prefers mankind small."

THE EDITOR

FURTHER INFO

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It's a comforting sign, not just of David Tennant's deep and abiding love for *Doctor Who*, but also of his spectacularly un-starry attitude, that this award-winning actor is willing to squeeze in the odd Big Finish box set in between starring in mega-budget Amazon Prime dramas and Hollywood epics. The Tenth Doctor range may not see releases as frequently as some of Big Finish's other offerings (this is the third volume in three years), but less is often more. And with just three stories per box, there's even greater reason to treasure them.

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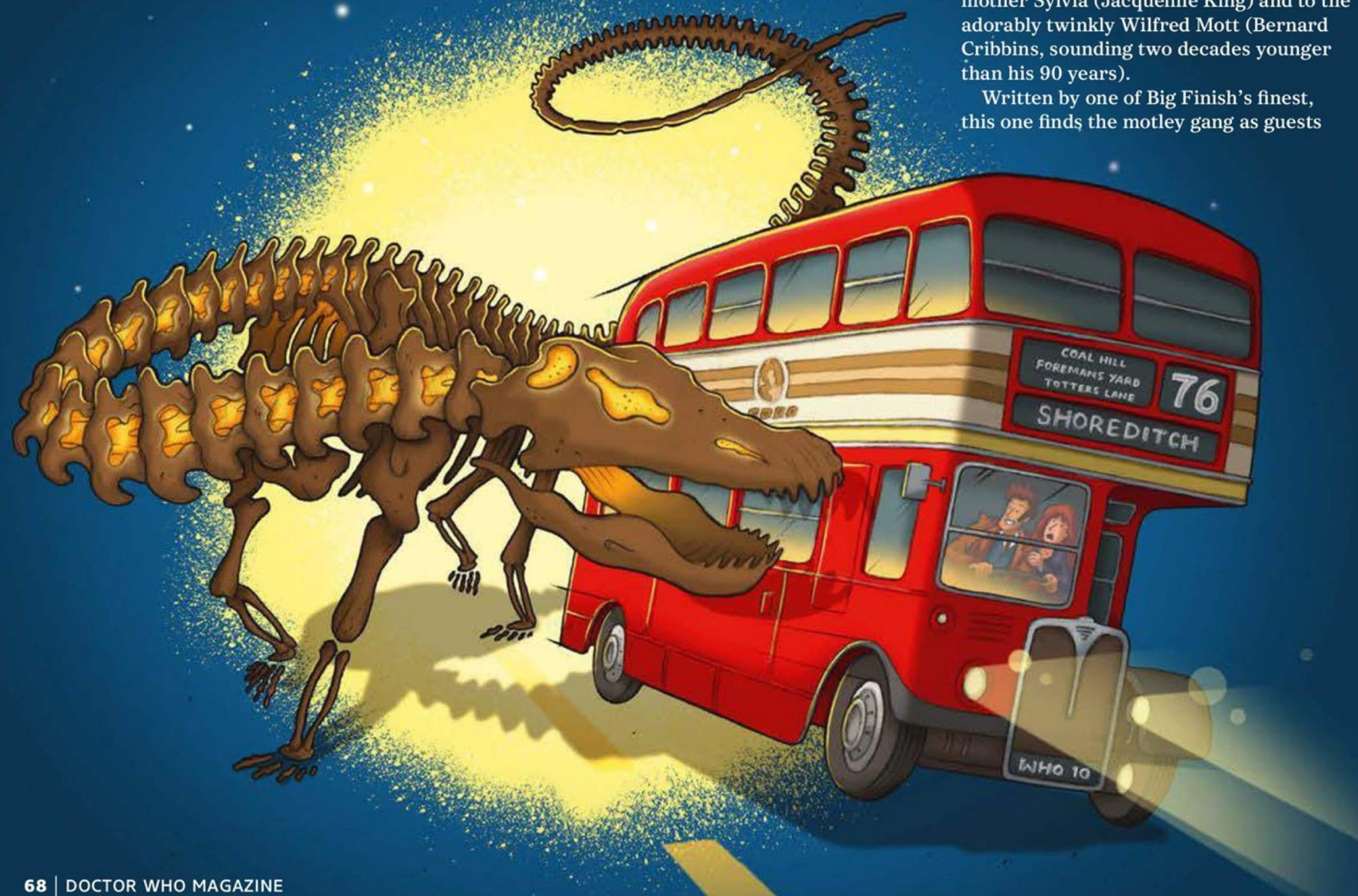
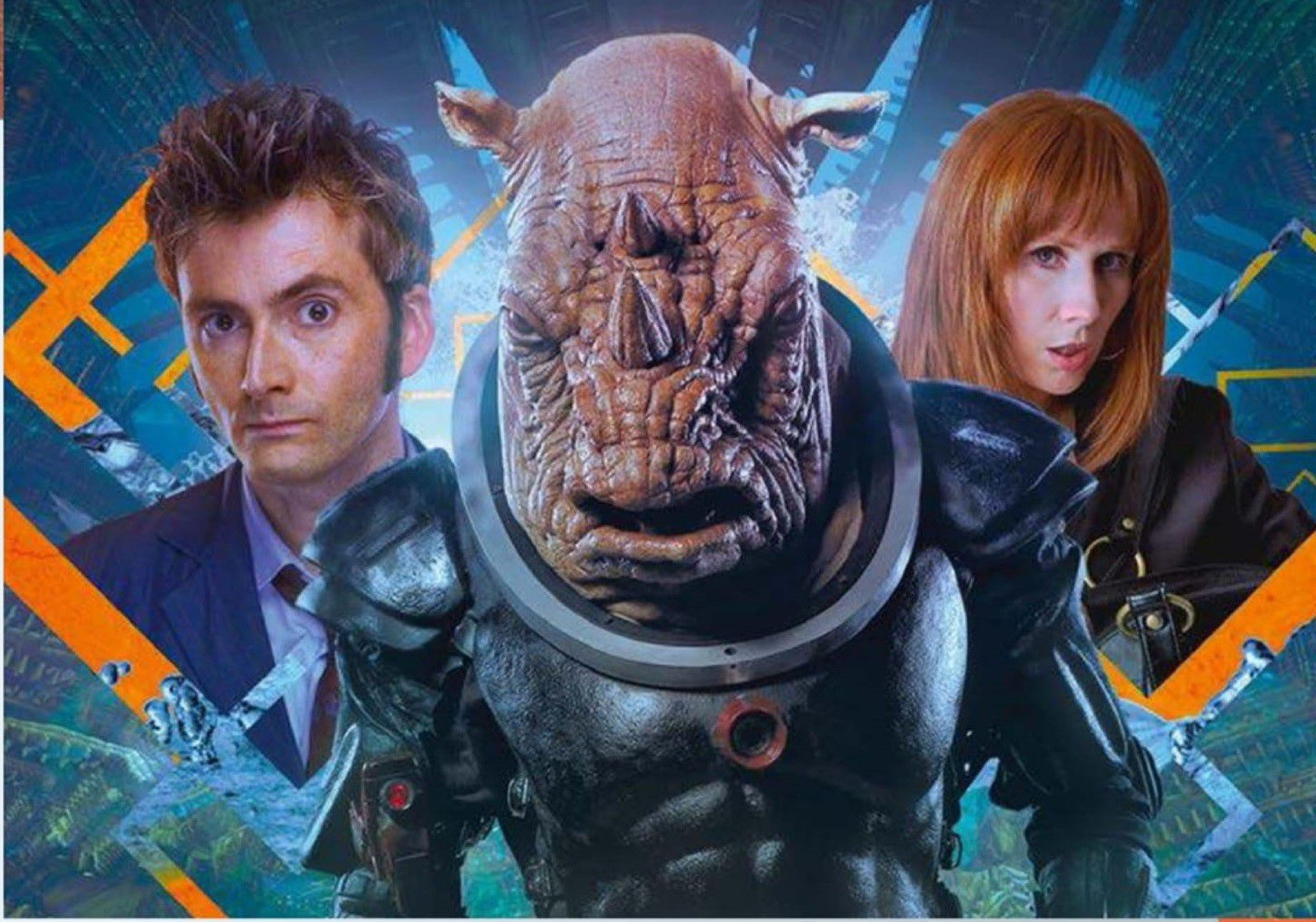
After Volume Two's rewind back into the Rose Tyler era, we're back in Donna Noble's world for this third pack of adventures, and it's yet another reminder of the shimmering chemistry between David Tennant and Catherine Tate – and of what a funny, warm and brassy character Donna is.

The opening story, *No Place by* James Goss, says a hearty 'hello again' not just to Donna but to her brittle, acid-tongued mother Sylvia (Jacqueline King) and to the adorably twinkly Wilfred Mott (Bernard Cribbins, sounding two decades younger than his 90 years).

Written by one of Big Finish's finest, this one finds the motley gang as guests





on a TV show titled *Haunted Makeovers*. Alan Partridge might pitch it as "*Most Haunted* meets *Grand Designs*", where new homeowners get to do up spooky old buildings and supposedly banish vengeful spirits in the course of renovations. Of course, it's a bit of a con. As presenter Justin Valentine confesses, it's all in the edit. "Film in a draughty old house long enough and you'll catch enough moments," he tells Donna.

But weird things *genuinely* seem to be going on within this crumbling 15th-century rectory, including mugs filled with ectoplasm and wallpaper that unpeels itself, to the extent that arch-sceptic Justin (exquisitely played by *Game of Thrones*' Joel Fry) comes to believe that the Doctor's set up the whole thing.

There's much to love in Goss' wittily meta chiller, not least the Doctor and Donna masquerading as a married couple ("Mr and Mrs Normal, that's us!") and Wilf's heart-warming summation of the Doctor as someone "standing between us and the darkness, saying it's all going to be OK". Amen.

Sadly, that's it for Sylvia and Wilf on this box set. In the second story, Jenny T Colgan's *One Mile Down*, the Doctor and Donna take a trip to the underwater city of Vallarasee. This was once a city within the sea, until the Intergalactic Trust bulldozed its way in and erected a dome over it, in which to welcome (and make heaps of money from) what the fish-like natives call "air-breathers".

Except the dome is leaking. Is it sabotage? Or is it something else? In amongst all this mystery and peril, there's the Judoon, employed by the Trust as security ("like the little old ladies in stately homes," Donna points out). Their presence is a bit of a red herring, though, and turns out to be a simple bit of continuity decoration. The finale feels suitably widescreen – 35,000 air-breathers stuck inside a dome that's only hours away from total destruction. However, while it's easy to boo and hiss exploitative and money-grabbing corporations like the Intergalactic Trust, they feel a tad underpowered as the story's Big Bad.

It's yet another reminder of the shimmering chemistry between David Tennant and Catherine Tate.

Top right: The Doctor (David Tennant) and Donna Noble (Catherine Tate) encounter the Judoon in *One Mile Down*. Art by Tom Webster.

Right: The Doctor and Donna as they appeared in Series 4 of *Doctor Who* in 2008.

It's back to Earth for the last adventure in the set, Roy Gill's *The Creeping Death*, which plonks the Doctor and Donna in the middle of the London Smog of 1952. Quick history lesson: in December 1952, a fat layer of smog hung ominously over the British capital, triggered by a cold spell collecting airborne pollutants, primarily from the coal fires that were popular at the time. Four thousand people were estimated to have died in those five days, but it appears that the smog was only masking another, more deadly threat...

It seems odd, and a bit of a hard swallow, that the Doctor, upon stepping out of the TARDIS and taking an eyeful of a blackened sky and the cars and togs of mid-20th century Earth, doesn't immediately clock it as the Great London Smog. In fact, he only seems to nail it as 1952 when a cinema usherette tells him they're currently screening *Singin' in the Rain*. We all know that the Tenth Doctor is a bigger pop culture junkie than most of the others, but – really? Has he never even seen that episode of *The Crown*?

Hidden within this dense layer of pea-soup fog is an army of microscopic aliens who, we're told, arrived on Earth 200 years before, attracted by the new pollutants of the Industrial Revolution. ("We revel in it!" they coo to an astonished Doctor.) Vocally they may sound exactly like the Metebelis spiders but, piggy-backing as they are on our own self-produced poisons, they're a bracingly original alien foe.

After all this wonderfulness, the final act has the aliens seize control of the hollow plastercast bones of the Natural History Museum's centrepiece dinosaur, Dippy, and go on the rampage with it. With the rest of the story so strong on chills and atmosphere, the sudden mental picture of a loping dino skeleton controlled by granular-sized aliens feels beamed in from another, altogether shoutier episode, even if it's the kind of budget-busting climax you can imagine the Russell T Davies era going for.

The trouble, of course, with waiting 18 months for just three hour-long episodes is that the pressure is so much greater, and what you want and expect is a set of instant bulletproof classics. Volume Three isn't quite that, but it *is* a collection worthy of the season they've been sprung from.

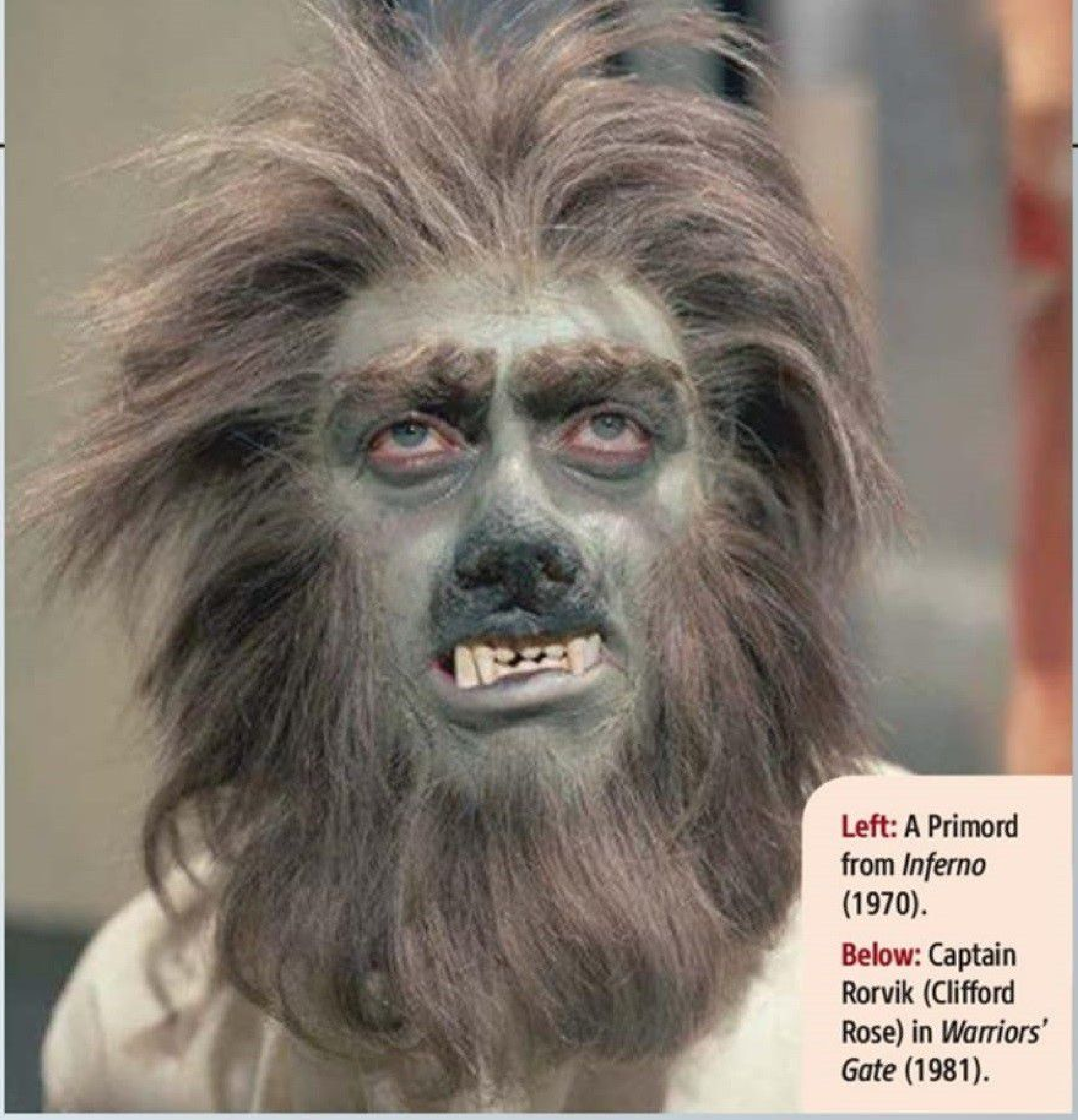
Should the Big Finish producers ever want to step up the frequency of their Tenth Doctor releases but find themselves unable to get around David Tennant's multitudinous telly and movie commitments, they could, of course, sneak in a soundalike. "What the...?!" you're probably thinking... but then, once upon a time, recasting the Third Doctor seemed like a sacrilegious act. Now on its fifth volume, the Third Doctor series feels as ingrained a part of the Big Finish furniture as any of the original actor-fronted ranges, anchored as it →

BBC
DOCTOR WHO
TIM TRELOAR AND KATY MANNING IN
THE THIRD DOCTOR ADVENTURES
TWO FULL CAST AUDIO DRAMAS
PRIMORD • THE SCREAM OF GHOSTS
FEATURING DAISY ASHFORD, JOHN LEVENE AND JON CULSHAW

→ is by an ear-poppingly on-target turn from the brilliant Tim Treloar.

Though this range has included an appearance from Richard Franklin as Mike Yates before now, it's rarely felt authentically of its time, mainly due to the absence of so many UNIT regulars. Daringly, Big Finish has now decided to recast Brigadier Lethbridge-Stewart, originally played by the much-missed Nicholas Courtney, who died in 2011.

> **As a follow-on to one of *Doctor Who's* most cherished stories, *Primord* does a fine job of building on 1970's *Inferno*.**


Left: A Primord from *Inferno* (1970).

Below: Captain Rorvik (Clifford Rose) in *Warriors' Gate* (1981).

In fact, sometimes it feels like there are so many impersonations going on in the first story here, John Dorney's *Primord*, that you could be listening to a particularly tense episode of *Dead Ringers*. There's Tim Treloar doing his Third Doctor thing, there's Jon Culshaw as the Brigadier, there's Katy Manning impersonating (eerily well) a 20-something Jo Grant, there's Caroline John's daughter Daisy Ashford stepping into her mum's shoes as Liz Shaw, and then there's even composer Nicholas Briggs, doing a note-perfect impression of 70s music whizz Dudley Simpson. Likewise, Dorney's clean, simple storytelling, and shameless echoing of some of that era's lines ("I wonder if you and Miss Grant would fancy a trip to...?"), feel like he's channelling Robert Sloman or Terrance Dicks. This is high praise indeed.

As a follow-on to one of *Doctor Who*'s most cherished stories, *Primord* does a fine job of building on 1970's *Inferno* (in which the titular Primords first appeared) without ever becoming a weak copy of it, with that story's hirsute, growling creatures being developed as a biological weapon by a nefarious government department (of course).

The big sell of story two, Guy Adams' *The Scream of Ghosts*, is the return of John Levene as the dependable Sergeant Benton. He's popped up in a couple of Big Finish releases before now, but there's an intense nostalgic charge for listeners of a certain age in hearing that familiar voice rat-a-tatting dialogue with the Third Doctor and the Brig. Hearing Levene breathe life into this person he first played 51 years ago is worth the download/CD fee alone.

Adams' story takes the UNIT gang to the village of Belbury (they rarely went to cities or towns in the Pertwee era, did they?), with the Brigadier and Jo on a mission to check up on some work involving new mobile phone technology while the Doctor and Benton head down to check up on one of the Sergeant's old CB radio cronies. The whole village, it seems, is experiencing a weird kind of interference on their TV sets. "It's like dead people talking," as one villager chillingly puts it.

With the surprise reappearance of a race from a much later *Doctor Who* story, *The Scream of Ghosts* is a supremely eerie tale that, again, has flashes of Nigel Kneale, as well as a soupçon of Peter Strickland's sublime 2005 horror film *Berberian Sound Studio*.

A final note, though, about Britain's premier impressionist, Jon Culshaw. He's already been cast as one *Doctor Who* regular, though his Kamelion days appear to be behind him now. But his Brigadier Lethbridge-Stewart is almost spookily precise. With so many actors here doing impersonations of others, there was always a danger of this release sounding like a particularly well-funded fan production, but it's to producer David Richardson, director Nicholas Briggs and the cast's credit that it now feels perhaps even more faithful to its era than any other range in the Big Finish canon.

Mr Culshaw, somewhere, someplace, Nicholas Courtney is smiling down on you. **DWM**

Talking Book

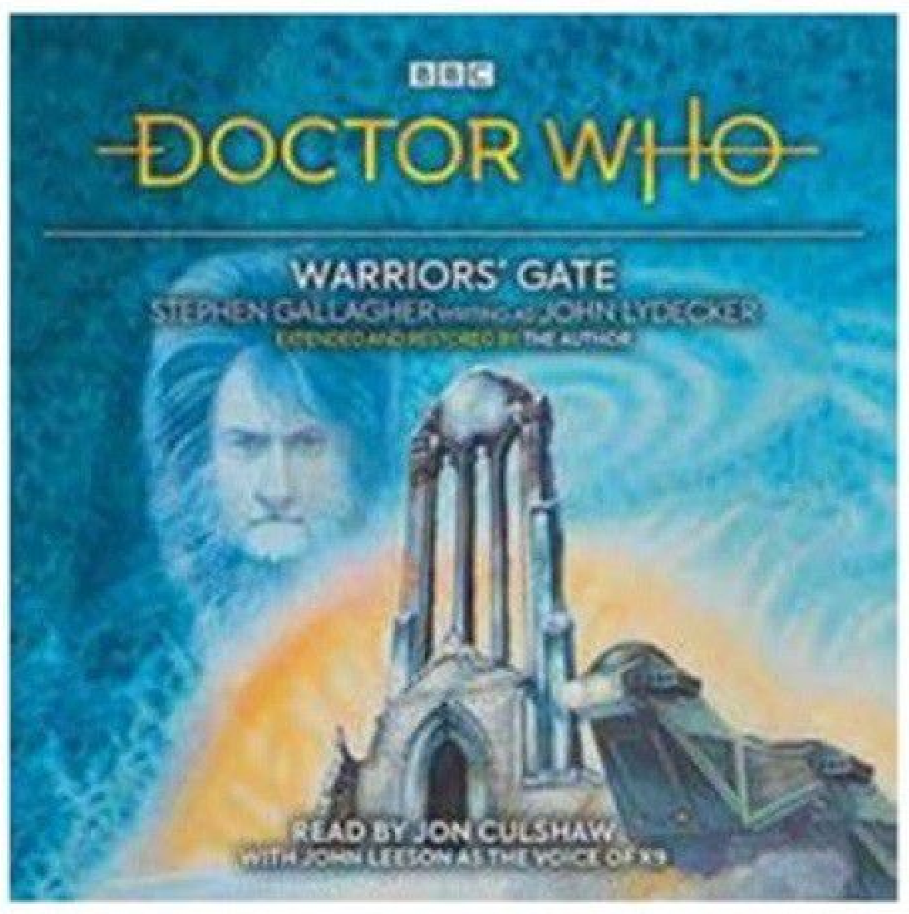
Warriors' Gate
(featuring the Fourth Doctor, Romana, Adric and K9)
Written by Stephen Gallagher (writing as John Lydecker)
Read by Jon Culshaw, with John Leeson
RRP £20 (CD)

Available from BBC Audio

I'm never quite sure where to go with *Warriors' Gate*. The television original is from an era that sent my nine-year-old self scurrying off to *Buck Rogers in the 25th Century* in youthful folly. All these years later I can see the brilliance of Stephen Gallagher's hard-edged yet poetic *Doctor Who* yarn – and here it's presented in its purest form, as an expanded and restored audio novelisation by the original author.

Gallagher's screenplay was famously reworked by the script editor and director, and his attempt to keep his 1982 novelisation close to his early script drafts was scuppered by directives from the *Doctor Who* production office. While this new rendition essentially delivers the conclusion of the E-Space trilogy (the TARDIS trapped in a white void with a slave ship, a dimensional gateway and the plight of the time-sensitive Tharils), it has a different gloss and structure. Events are resequenced, characters are moved around and roles are reduced or punched up to have more involvement in the narrative. It's a more focused piece of work, unfettered by the demands of production personnel. As a kind of mid-point between Douglas Adams and Iain M Banks, *Warriors' Gate* is far better suited to a novel and Gallagher more than demonstrates his skill as a pure science-fiction writer.

Jon Culshaw is on good form as the reader; his depiction of privateer captain Rorvik is a pitch-perfect take on actor Clifford Rose's sandpapery tones. His much-vaunted Fourth Doctor is present and correct too, the sombre voice matching the tone of the story perfectly.


BBC
DOCTOR WHO
WARRIORS' GATE
STEPHEN GALLAGHER WRITING AS JOHN LYDECKER
EXTENDED AND RESTORED BY THE AUTHOR
READ BY JON CULSHAW
WITH JOHN LEESON AS THE VOICE OF K9

As ever, the sound effects and music provide punctuation rather than a full-on soundscape, which is where these audiobooks always excel. With words this rich, you don't need to go hell for leather.

Thought-provoking and elegant, this 2019 version of *Warriors' Gate* is an accomplished piece of work that adds yet another layer to *Doctor Who*'s many fictional facets.

MARK WRIGHT

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THE TENTH DOCTOR ADVENTURES: VOLUME THREE CD BOX SET

David Tennant and Catherine Tate are back as the Doctor and Donna for the third volume of Big Finish's *Tenth Doctor Adventures*.

No Place by James Goss sees the Doctor and Donna joined by Bernard Cribbins, reprising his role as Donna's grandfather Wilf, and Jacqueline King as Sylvia, Donna's mum. Together they take part in a spooky home-improvement TV show...

Meanwhile, in Jenny T Colgan's *One Mile Down* the Doctor and Donna take a holiday in the underwater city of Vallarasee, where there are Judoon patrolling the historic sites.

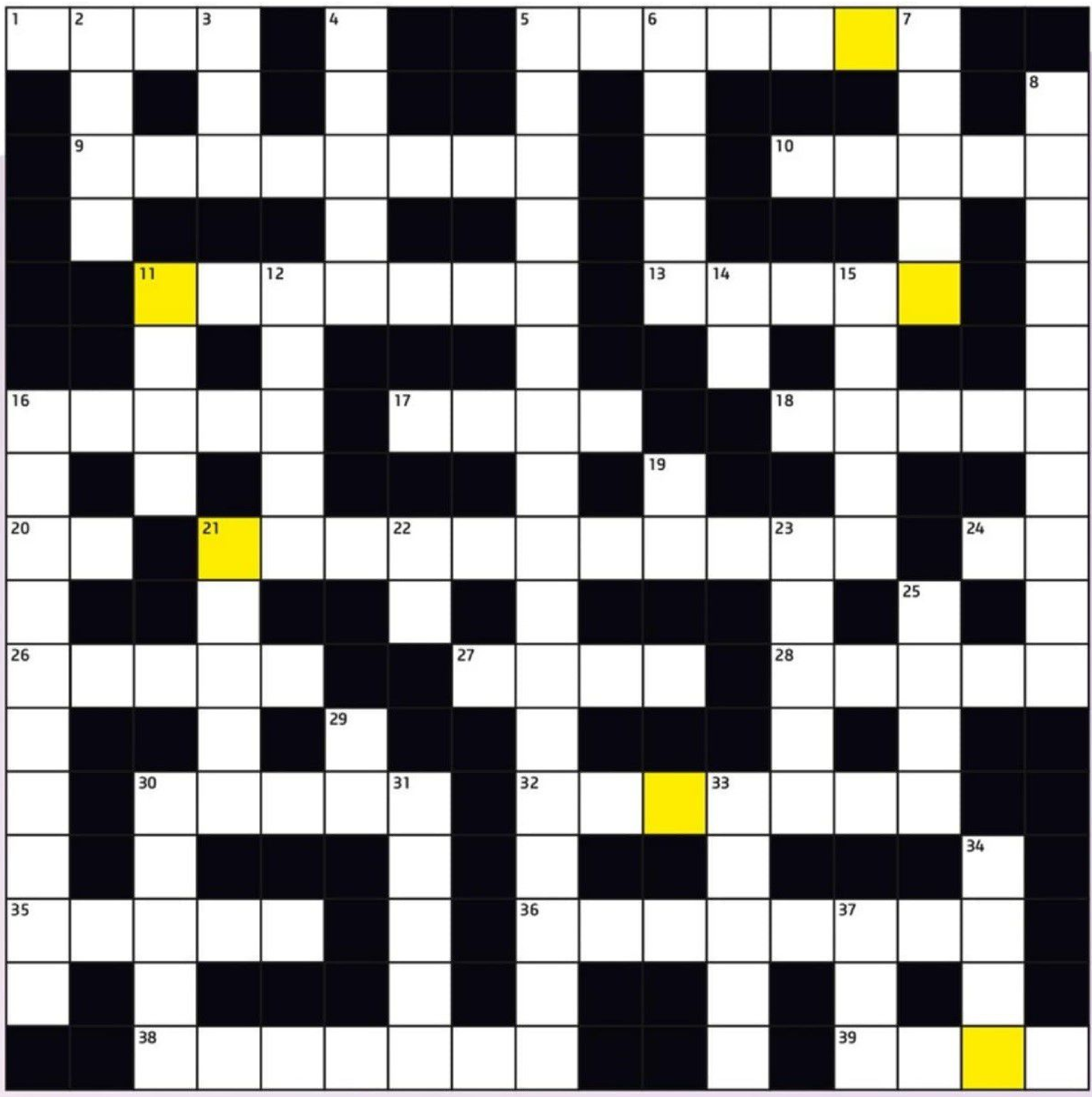
The Creeping Death by Roy Gill is set in London in 1952. As deadly smog envelops the capital, the Doctor and Donna discover something dangerous in the mists.

DAVID TENNANT • CATHERINE TATE
BBC
DOCTOR WHO
THE TENTH DOCTOR ADVENTURES
VOLUME THREE

The Tenth Doctor Adventures: Volume Three is available now from *bigfinish.com* priced £34.99 as a limited-edition CD box set or £24.99 to download. DWM has THREE copies of the CD box set to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of one of the Doctor's companions.

Know your Prin from your Prem? Then why not try this puzzle?

DWM CROSSWORD



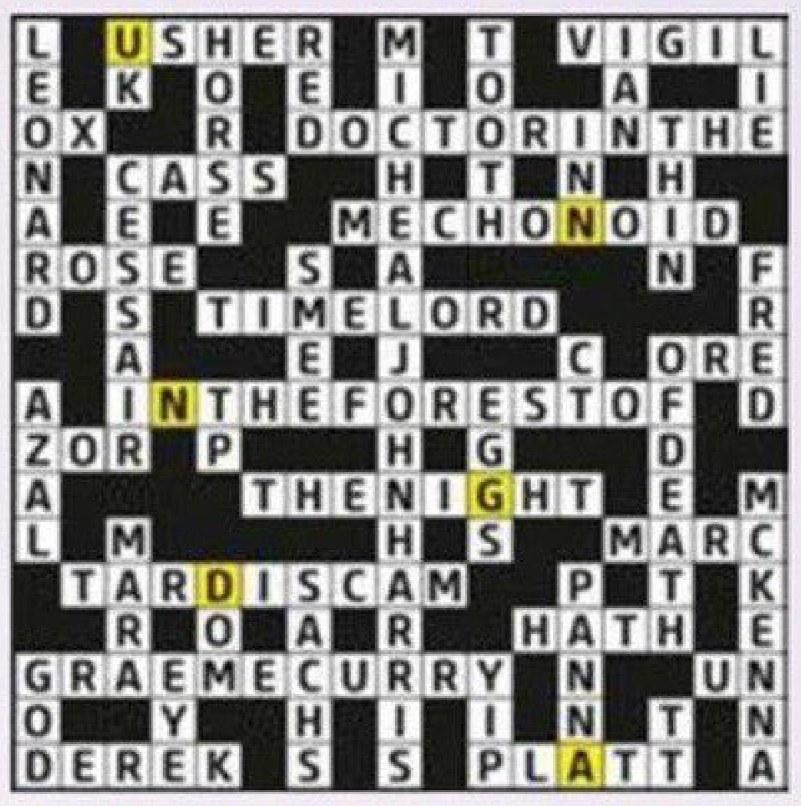
ACROSS

1 Creature made of solid leather (4)
5 Creature that grows and exists by death (7)
9 Country where Umbreen was first married (8)
10 Father of Norna (5)
11 John Lumic's henchman (2,5)
13 The sixth segment of the Key to Time (5)
16 She discovered a dead body in the Thames (5)
17 (and 5 Down) Delicacy enjoyed by the Eleventh Doctor (4,7,3,7)
18 Character played by Sarah Greene (5)
20 Clive Jones was Francine's __ (2)
21 Writer of *The Horns of Nimon* (7,4)
24 *Abbrev* The Doctor gave Ace Liz Shaw's __ (1,1)
26 Davros' henchman (5)
27 The Brigade Leader had one (4)
28 (and 36 Across) Played a version of the Ninth Doctor (5,8)
30 The Doctor claimed this lord loved Venice (5)
32 Saladin, for example (7)
35 The first city to report casualties from the Sontaran's clone-feed gas (5)
36 See 28 Across
38 Lady Peinforte's henchman (7)
39 Instrument played by the fake King John (4)

DOWN

2 An imprint of Lucy Saxon's ___ was used in the spell that resurrected the Master (4)
3 Gargoyle animated by Azal (3)
4 A particle disseminator! (1,1,1,1,1)
5 See 17 Across
6 A space station (5)
7 Elton's gang (1,1,1,1,1)
8 Actor who played Ribbons (5,5)
11 Unexpectedly a giant egg: the ___ (4)
12 (and 30 Down) He played the Doctor (5,5)
14 Production code of *The Wheel In Space* (1,1)
15 Lizan's colleague (5)
16 Fate that befell Ted Hughes: The ____ ____ (5,5)
19 *Abbrev* Where the Seventh Doctor was taken shortly before he regenerated (1,1)
21 Pirate encountered by the Eleventh Doctor (5)
22 Department headed by Donna's fiancé (1,1)
23 A companion of the Doctor (5)
25 Romulus, for example (4)
29 She travelled up the Amazon (2)
30 See 12 Down
31 A companion of the Doctor (5)
33 Captain Latimer's maid (5)
34 Organisation disbanded due to cuts (1,1,1,1)
37 Character played by Nabil Shaban (3)

ANSWERS NEXT ISSUE



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ROSE■■S■A■■■■■N■F
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ZOR■P■■■H■G■■■D■■
A■■■■THENIGHT■E■M
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GRAEMECURRY■N■■UN
O■■Y■■H■I■I■N■T■N
DEREK■S■S■PLATT■A

◀ LAST ISSUE'S SOLUTION

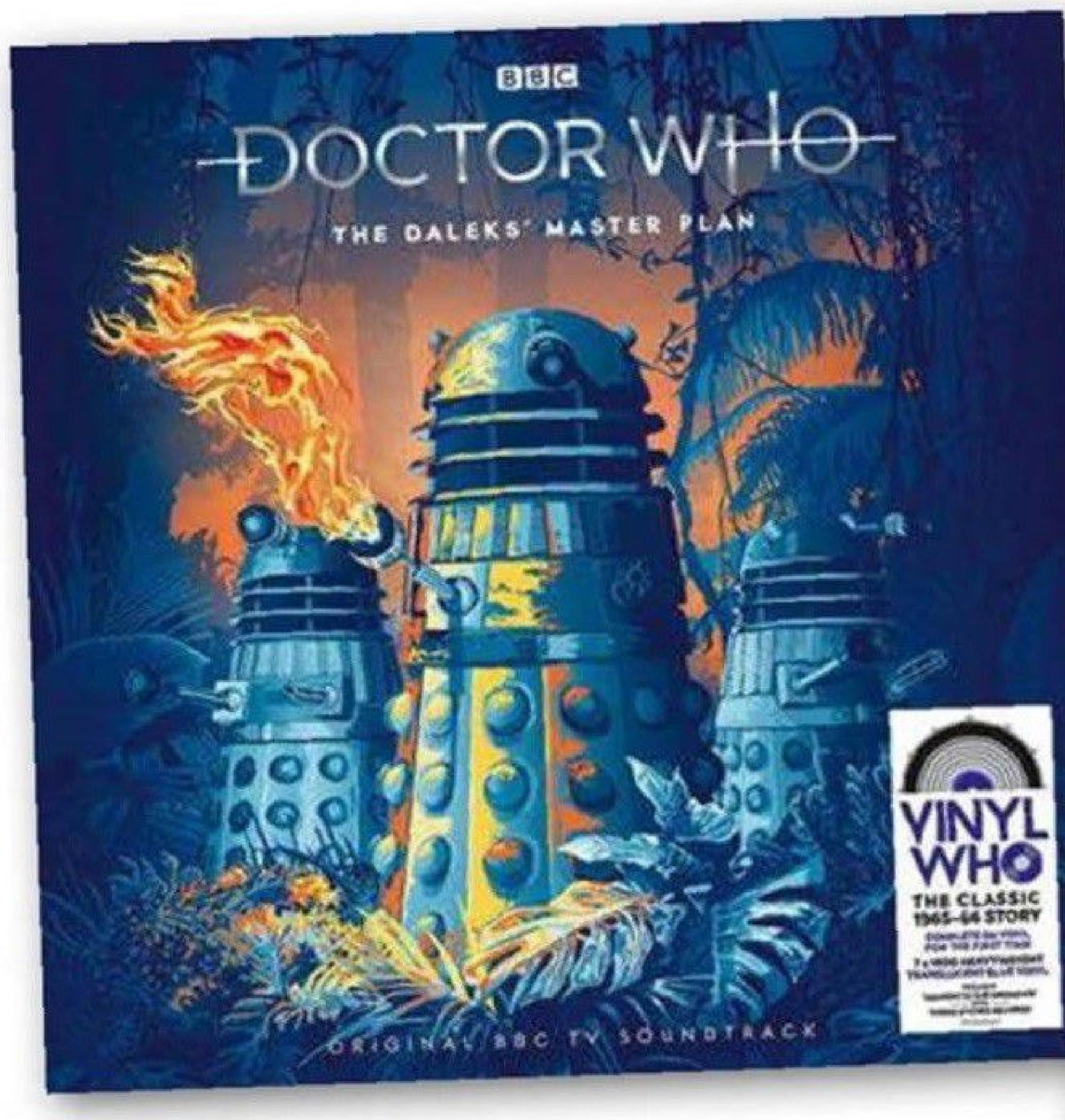
LAST ISSUE'S PRIZE WORD: GUNDAN

THE DALEKS' MASTER PLAN, GALAXY 4, DESTINY OF THE DALEKS VINYL

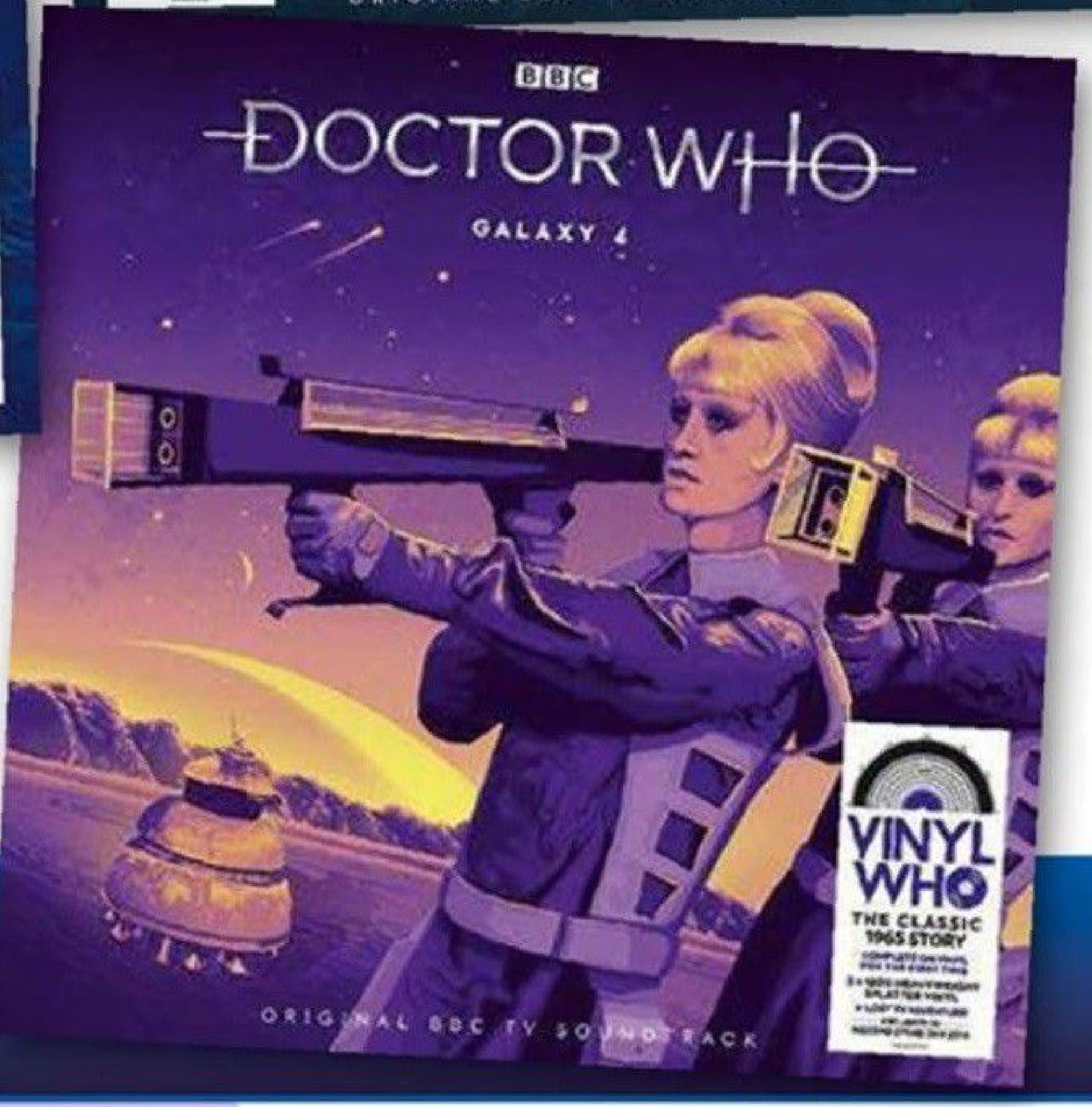
The full-cast TV soundtrack of the 1965-66 serial *The Daleks' Master Plan*, starring William Hartnell as the Doctor, is now available from Demon Records. The vinyl box set features narration from Peter Purves, who played the Doctor's companion Steven Taylor, and also includes the 'prelude' episode, *Mission to the Unknown*, on a single-sided disc.

To mark Record Store Day on Saturday 13 April, two more *Doctor Who* TV soundtracks were released on vinyl: *Destiny of the Daleks* (1979), written by Terry Nation and starring Tom Baker as the Doctor and Lalla Ward as Romana, and *Galaxy 4* (1965), written by Williams Emms and starring William Hartnell as the Doctor with Peter Purves as Steven and Maureen O'Brien as Vicki. Linking narration for *Destiny of the Daleks* is provided by Lalla Ward, while Peter Purves narrates *Galaxy 4*.

Each soundtrack is on 180g heavyweight vinyl, complete with stunning new artwork.


BBC
DOCTOR WHO
THE DALEKS' MASTER PLAN
VINYL WHO
THE CLASSIC 1965-66 STORY
ORIGINAL BBC TV SOUNDTRACK

BBC
DOCTOR WHO
DESTINY OF THE DALEKS
VINYL WHO
THE CLASSIC 1979 STORY
ORIGINAL BBC TV SOUNDTRACK


BBC
DOCTOR WHO
GALAXY 4
VINYL WHO
THE CLASSIC 1965 STORY
ORIGINAL BBC TV SOUNDTRACK

We're giving away a set of all three vinyl releases to one lucky winner, with *Galaxy 4* and *Destiny of the Daleks* going to the runner-up. For a chance to win, just answer this question correctly:

Which Doctor is seen listening to a vinyl record shortly before his regeneration?

A The First Doctor **B** The Fourth Doctor **C** The Seventh Doctor

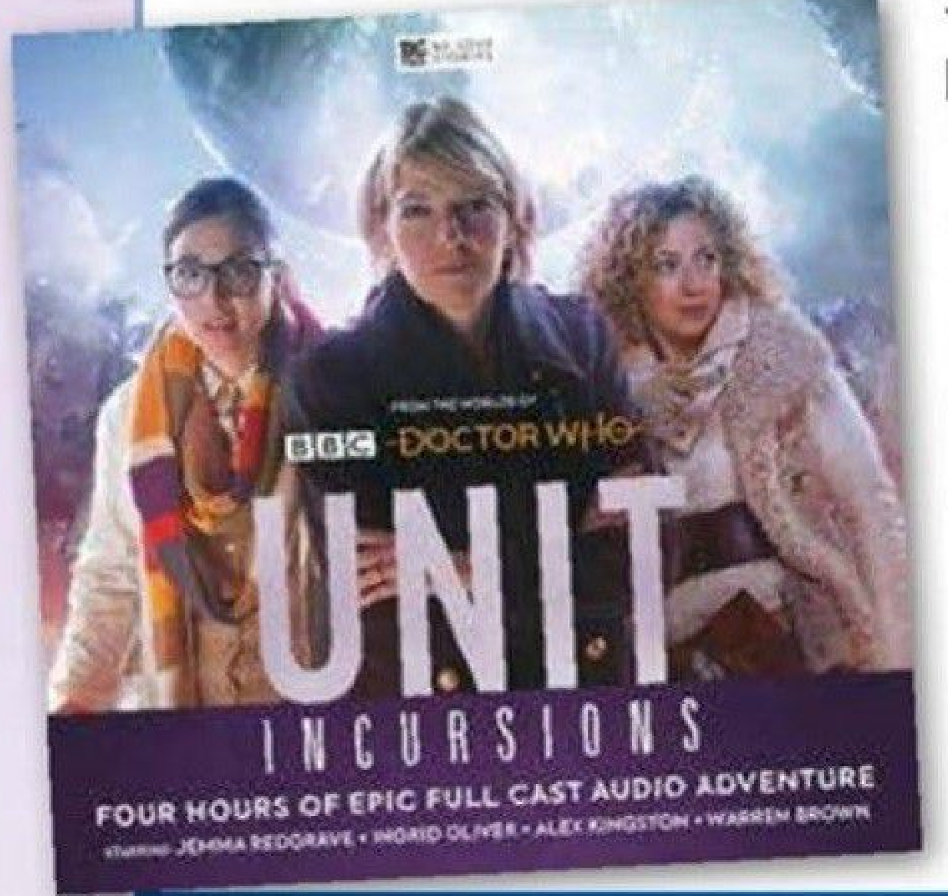
UNIT: INCURSIONS CD BOX SET

New from Big Finish is *UNIT: Incursions*, a box set of four audio adventures starring Jemma Redgrave as Kate Stewart, Ingrid Oliver as Osgood and Alex Kingston as River Song.

In *This Sleep of Death* by Jonathan Morris, UNIT faces a threat from a dead man and has to return to Abbey Marston, a secret place where the laws of life and death can be suspended.

The planet's weather system starts behaving strangely in Lisa McMullin's *Tempest*. The concerned Osgood heads to a remote Scottish island where an eccentric old woman speaks to the wind itself...

The final story is *The Power of River Song*, a two-part adventure written by Guy Adams. UNIT has been assigned to monitor the switch-on of a revolutionary new power system. Kate would like to ask the director some questions, but she proves strangely elusive. Then there's a murder, and River Song is the prime suspect...


FROM THE WORLDS OF
BBC DOCTOR WHO
UNIT
INCURSIONS
FOUR HOURS OF EPIC FULL CAST AUDIO ADVENTURE
STARRING JEMMA REDGRAVE • INGRID OLIVER • ALEX KINGSTON • WARREN BROWN

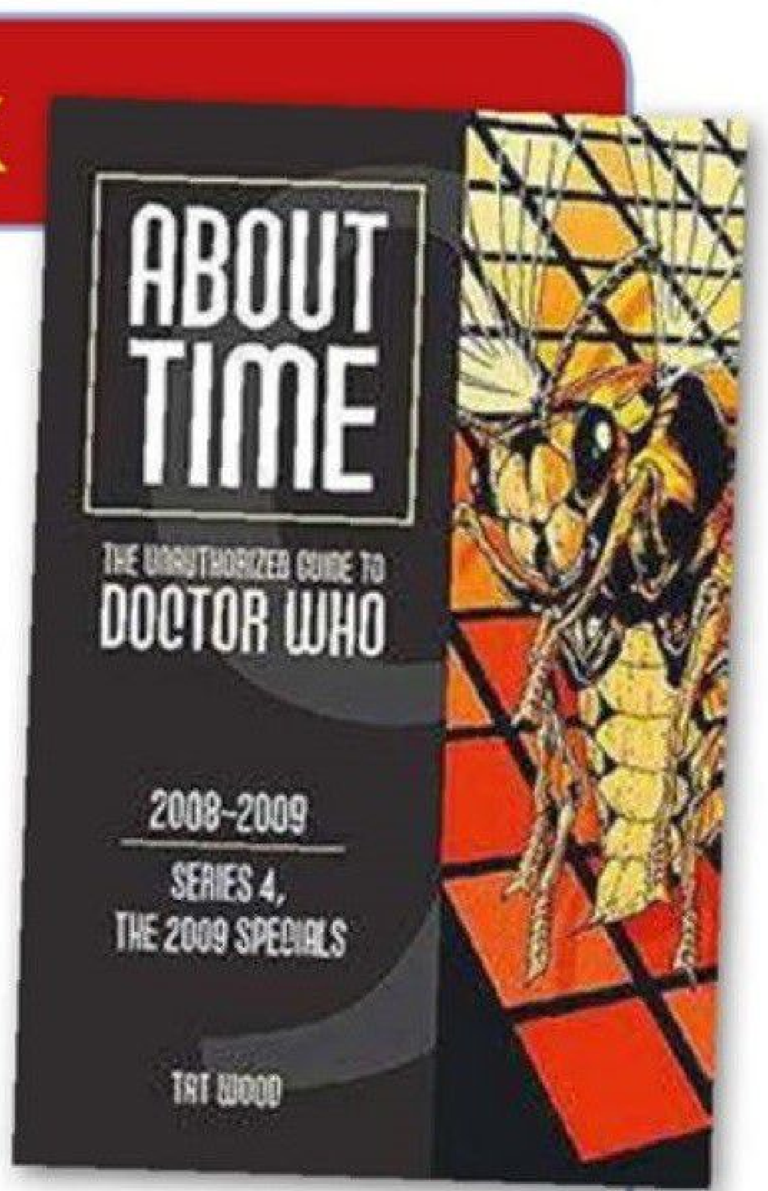
UNIT: Incursions is available now from *bigfinish.com* priced £22.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD set to give away. To have a go at winning one, correctly answer the following question:

What is Osgood's first name?

A Petronella **B** Cinderella **C** Mozzarella

ABOUT TIME 9 BOOK

The unofficial *About Time* series examines the whole of *Doctor Who* through the lens of real-world social and political changes. It also explores the ongoing developments in television production that have influenced the series over the decades.


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
2008-2009
SERIES 4, THE 2009 SPECIALS
TAT WOOD

The ninth volume focuses on Series 4 (2008), starring David Tennant as the Tenth Doctor and Catherine Tate as Donna Noble, as well as the 2009 Specials. It also includes observations on the 2008 interactive mini-episode *Music of the Spheres,* the 2009 animated adventure *Dreamland*, and *The Sarah Jane Adventures* story *The Wedding of Sarah Jane Smith* (also 2009).

Essays in *About Time 9* include: 'Should *Doctor Who* be appointment television?', 'How can anyone know about the Time War?' and 'Why can't anyone just die?'

About Time 9: The Unauthorized Guide to Doctor Who, written by Tat Wood and Dorothy Ail and published by Mad Norwegian Press, is available now via *madnorwegian.com*, priced $29.95 (US). We've got **THREE** copies of the book to give away. If you'd like a chance of winning one, correctly answer the following question:

The 2008 interactive mini-episode *Music of the Spheres* was specially produced for which event?

A The *Doctor Who* Prom **B** Children in Need

C The opening of the *Doctor Who* Experience

TERMS AND CONDITIONS

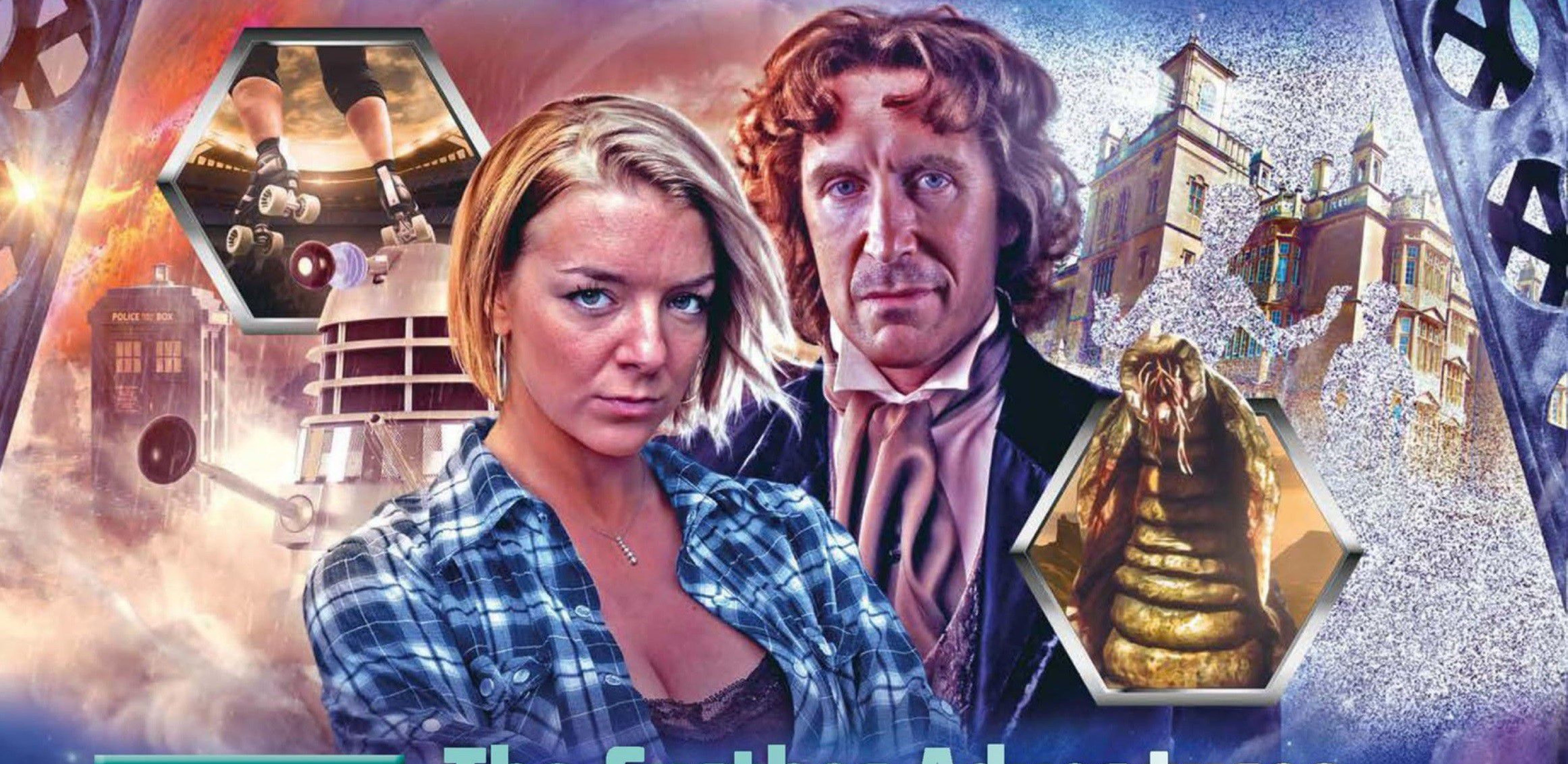
The competitions open on Thursday 30 May 2019 and close at 23.59 on Wednesday 26 June 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Preview by **DAN TOSTEVIN**

AUDIO DRAMA



Above: The new adventures for Lucie Miller (Sheridan Smith) and the Doctor (Paul McGann) include battles with the Daleks and the Fendahl. Art by Will Brooks.

The Further Adventures of Lucie Miller: Volume One

BIG FINISH
RRP £24.99 (CD), £19.99 (download) **RELEASED** July

Written by **NICHOLAS BRIGGS, ALICE CAVENDER, EDDIE ROBSON, ALAN BARNES**

STARRING
The Doctor **Paul McGann**
Lucie Miller **Sheridan Smith**
Dieter Fendelman **Atilla Akinci**
George **Tom Alexander**
Tallulah/Alana Kelly **Alicia Ambrose-Bayly**
The Daleks **Nicholas Briggs**
Maxine Mitchell **Lauren Cornelius**
Landlady **Bethan Dixon Bate**
Sash **Madeline Duggan**
Raz Kalisto **Amanda Hurwitz**
Berrigan Horton **Joe Jameson**
Clegg **Jonathan Keeble**
Jik Gelliska **Matt Lloyd Davies**
Evangeline Horton **Carla Mendonça**
Freddie **Paul Panting**
Diane Howard **Carlyss Peer**
Darius Horton **Rupert Vansittart**
Frances Horton **Emily Woodward**

It's more than eight years since Paul McGann and Sheridan Smith last appeared together as the Eighth Doctor and Lucie Miller, but *Doctor Who* has remained a big part of Sheridan's life.

"When I started, I remember people saying, 'Welcome to the *Doctor Who* family', but I didn't really know what it meant," she says. "Since then, I've had lovely letters from all over the world. If I'm doing a show or anything, at the stage door people will bring the audio sleeves for me to sign and stuff. So I'm like, 'Wow, it really *is* like a family!' It's so nice."

Lucie was introduced in 2006 and quickly became one of Big Finish's most popular original characters. Her story spanned four seasons, culminating in *To the Death* (2011), in which she sacrificed herself to stop the Daleks. "I remember being really sad that day," says Sheridan. "I was like, 'No, I don't want to leave!' But I think I was going into a show or something, for like years on end."

"We get them in and then we lose them to superstardom!" jokes Paul. "But that's part of the joy, of course. First you've got to write good stories, and then you've got to get good actors in to shout their heads off and do them – and that's what we've done. If anything, Big Finish is notable for that. They're very clever at picking just the right people."

"I said, 'I'm going to miss it so much,'" Sheridan remembers, "and they said, 'Well, it is *Doctor Who* – you never know what might happen!' I was like, 'Please

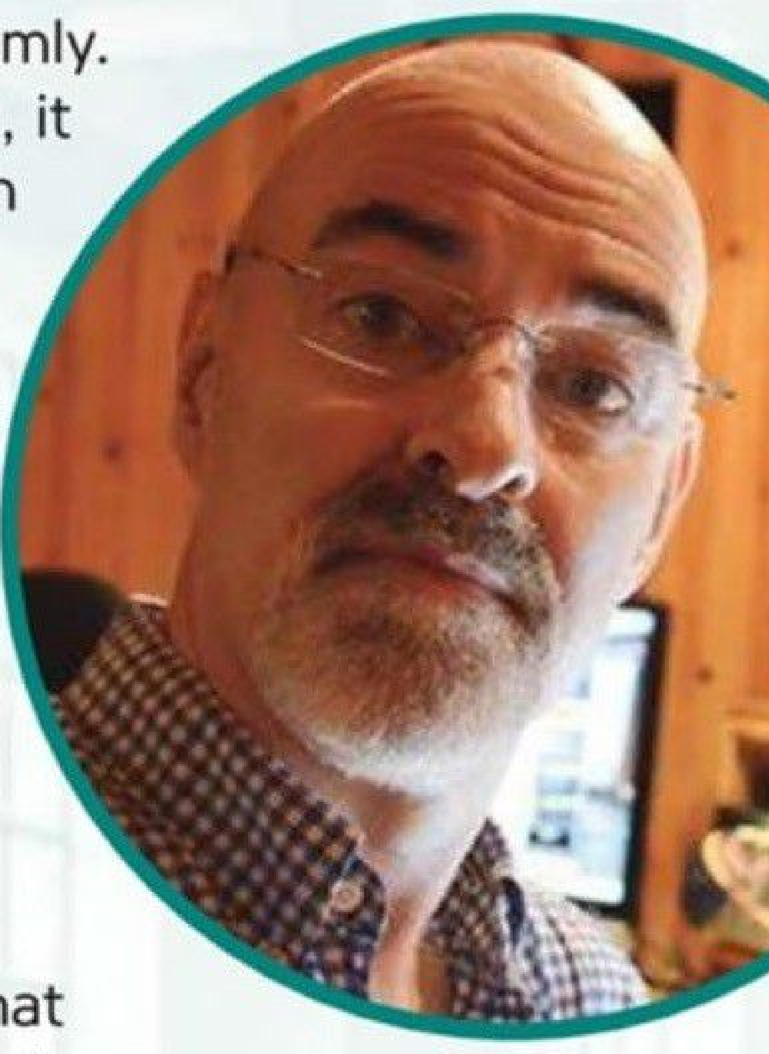
bring me back!' But that was all we spoke about it."

At one point she returned to the Big Finish studios solo, narrating two *Short Trips* audiobooks, but now she's reunited with Paul for a full-cast series: *The Further Adventures of Lucie Miller*.

"We always wanted to bring her back, but I thought it would never happen because of Sheridan's career trajectory – I thought she'd be unreachable," says director and executive producer Nicholas Briggs. "But then, miraculously, she did the *Short Trips*, and she said that she'd love to do more, so we started to work towards her coming back. Not to bring her back from the dead, but to do what we do with all *Doctor Who* companions, which is to pop back into their Doctor's era and select a time where we can tell new stories."

"It's fantastic being back with Sheridan," adds Paul warmly. "Within five, ten minutes, it was like she'd never been away, like we'd never been apart."

> "It's fantastic being back with Sheridan. Within five minutes, it was like she'd never been away." **PAUL McGANN**



The four new episodes form a standalone arc, set between the first and second seasons of Lucie's original run. "We were quite careful to ensure that there's no sense that this is 'Season 1A' of the Lucie Miller adventures – there aren't any ongoing references to the continuity that we had going through the Lucie stories," says script editor Alan Barnes, who created the character. "Hopefully you should be able to jump straight in without knowing anything whatsoever about what we did before."

Nick opens the series with the Daleks and Alan concludes it with the Fendahl, bookending Alice Cavender's trip to an outer-space roller derby and Eddie Robson's tale of a stately home surrounded by static.

"There's been so much fun stuff to do," says Sheridan. "There's been a lot of banter with the Doctor. They're sparring again, basically – you know what they're like! In one episode we did, she thinks she's lost him, so she goes out to take charge and save the Doctor. And there was a little montage of a few different adventures – that was fun. It's just the same kind of bickering relationship, like a lovable brother and sister."

"They really just got straight back into it, and I was reminded of all the natural rawness of Sheridan's acting," says Nick Briggs. "She makes dramatic lines more heartfelt, and she makes funny lines even more hilarious – she's just great."

"I hope we get to do more in the future," says Sheridan. "I *love* being Lucie. It's like the writers can hear her speaking. It's all 'chuffing' this and 'you pillock' that – it just comes off the page straight away. We were back where we were eight years ago, like no time had passed. Proper *Doctor Who*-ish, really!

"I don't know if you find this," she adds, "but it's like... You've got mates who you maybe see every now and again, but a *proper* friend, if you don't see them for years and years and then you meet up, it's like you've only been apart an hour, and you just carry on the conversation from where you left off. It feels like that, coming back here. It feels dead comfy again. I'm so chuffed we've managed to make it happen."

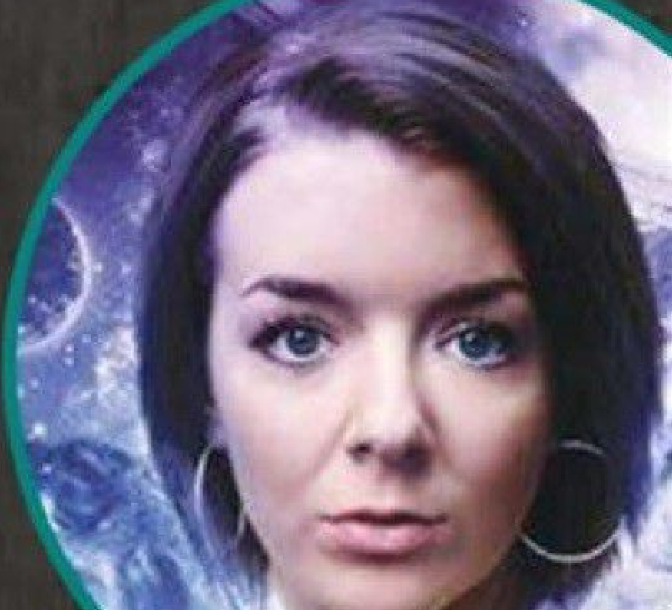
Above left: Cast members from the second story in the box set, *The Revolution Game* – Madeline Duggan, Jonathan Keeble, Alicia Ambrose-Bayly and Tom Alexander – with writer Alice Cavender.

Above right: Paul and Sheridan are reunited in the studio.

Left inset: Nicholas Briggs is both the writer of the first story, *The Dalek Trap*, and the director of the box set. And, of course, he's the voice of the Daleks too!

Above right inset: Lucie Miller as she appeared on the cover of *Orbis* (2009). Art by Simon Holub.

Below: Just like old times!



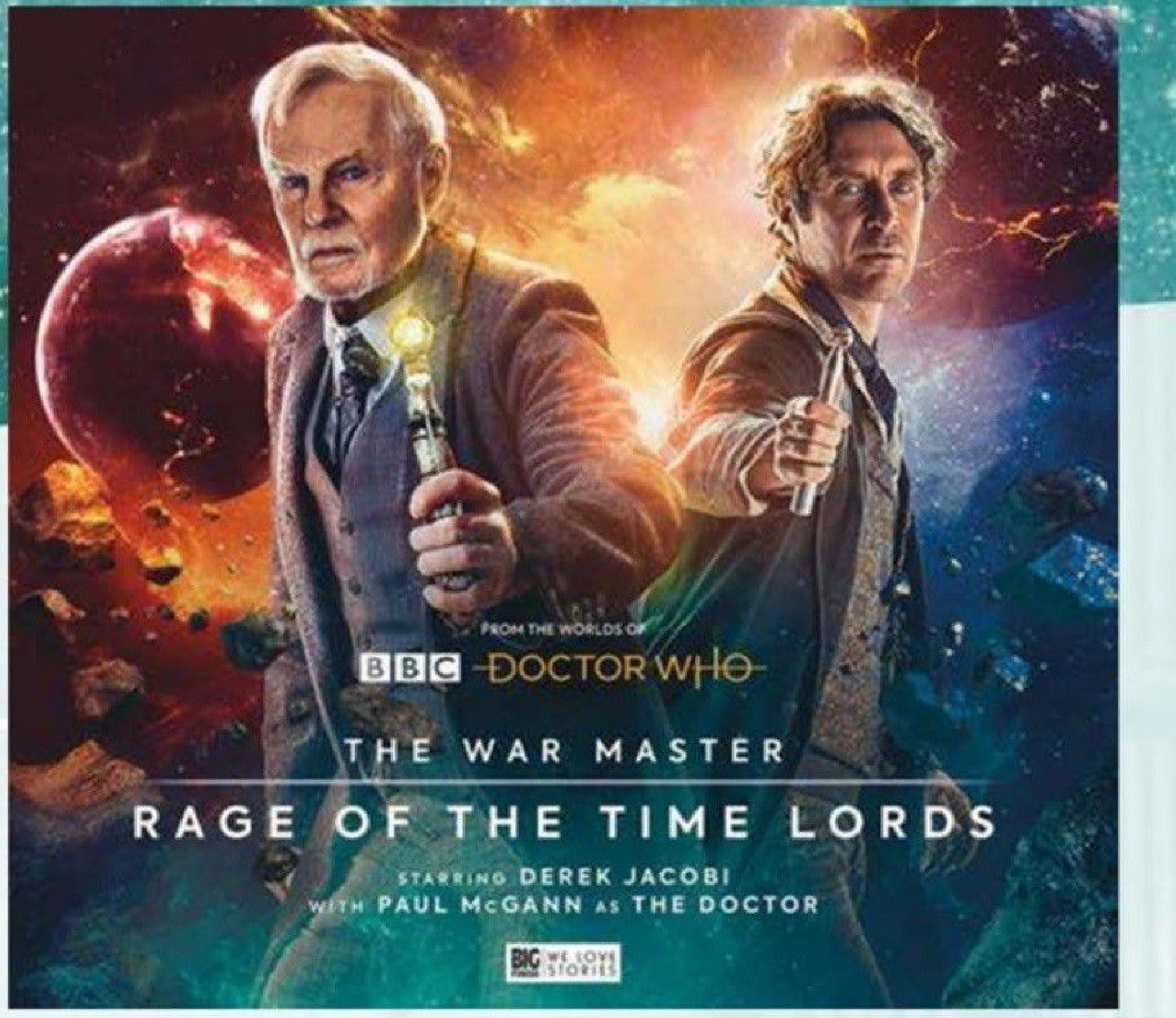
The original run of Lucie Miller stories was influenced by *Doctor Who*'s return to television in 2005.

"Especially in the first season, we slightly self-consciously mimicked the style of the TV series," says script editor Alan Barnes. "I think one of the things that people forget now is that it was the first time we'd done a series of 50-minute, self-contained *Doctor Who* adventures. It gave us a much faster, much more accelerated storytelling style, and I think it felt a lot more modern than perhaps some of the other stuff we'd been doing at the time. It just felt like we'd put a great big dose of *voom* underneath it, you know?"

It's a style of storytelling Big Finish has embraced ever since – and according to Alan, its initial success is partly down to Lucie herself. "For that fast, kinetic style of storytelling to work, you need a really fast, kinetic character to bounce off, and that's what Lucie is," he says. "She's just rocket fuel under every scene. She's always got some kind of comeback. But it's not mere sarcasm – I think she illuminates and illustrates what's going along."

AUDIO DRAMA

The War Master: Rage of the Time Lords



BIG FINISH
RRP £22.99 (CD), £19.99 (download) **RELEASED** July

Written by **TIM FOLEY, DAVID LLEWELLYN**

STARRING

The War Master	**Derek Jacobi**
The Doctor	**Paul McGann**
Valerie Pritchard	**Mina Anwar**
Esther	**Taj Atwal**
Judge Hale	**Paul Clayton**
Stern	**Lu Corfield**
Lady Raleigh	**Su Douglas**
Fletcher	**Ryan Forde Iosco**
Giuseppe Sabatini	**Youssef Kerkour**
Crantz	**James MacCallum**
Pryor	**Shvorne Marks**
Turma	**Ricky Nixon**
Alice Pritchard	**Katherine Pearce**
Hannah Raleigh	**Laura Riseborough**
Genevieve	**Anjela Lauren Smith**
Professor Silver	**Liz Sutherland-Lim**
Mandrake	**Dominic Thorburn**

When Derek Jacobi's character in the 2007 episode *Utopia* was revealed as the Master, nobody was more surprised than the Tenth Doctor – apparently, he had never previously met this version of his Time Lord nemesis. But the third series of *The War Master* has Derek's character come face to face with the Eighth Doctor...

"Obviously we're aware of how the Doctor in the future doesn't recognise this Master," says producer Scott Handcock. "I spoke to [*Utopia* writer] Russell T Davies, and he said, 'How can anyone resist the idea of Paul McGann and Derek Jacobi snarling at each other across a sound studio?!' So we're very respectful of the continuity established on screen, but we wanted to have at least a few proper, classic Doctor/Master confrontations."

As with 2018's *The Master of Callous*, the four episodes of *Rage of the Time Lords* combine to form one of the Master's evil schemes, but this time the early episodes are more self-contained. The first is Tim Foley's *The Survivor*: it's set in a Lancashire village during World War Two and allows the Master to revive an old alias as Reverend Magister.

"I was going to do witches, 16th century, and the Master was going to be a Witchfinder General," Tim recalls. "But the TV series was doing witches [in 2018's *The Witchfinders*], so it was back to the drawing board. I wanted to keep the female-centric vibe and the idea of a community the Master invades, and I was like, 'You know what? Land girls!' There's a similar kind of paranoia there, with spies as opposed to witches. It does change the shape of the story, but I kind of think that was better – it got to be a bit more political."

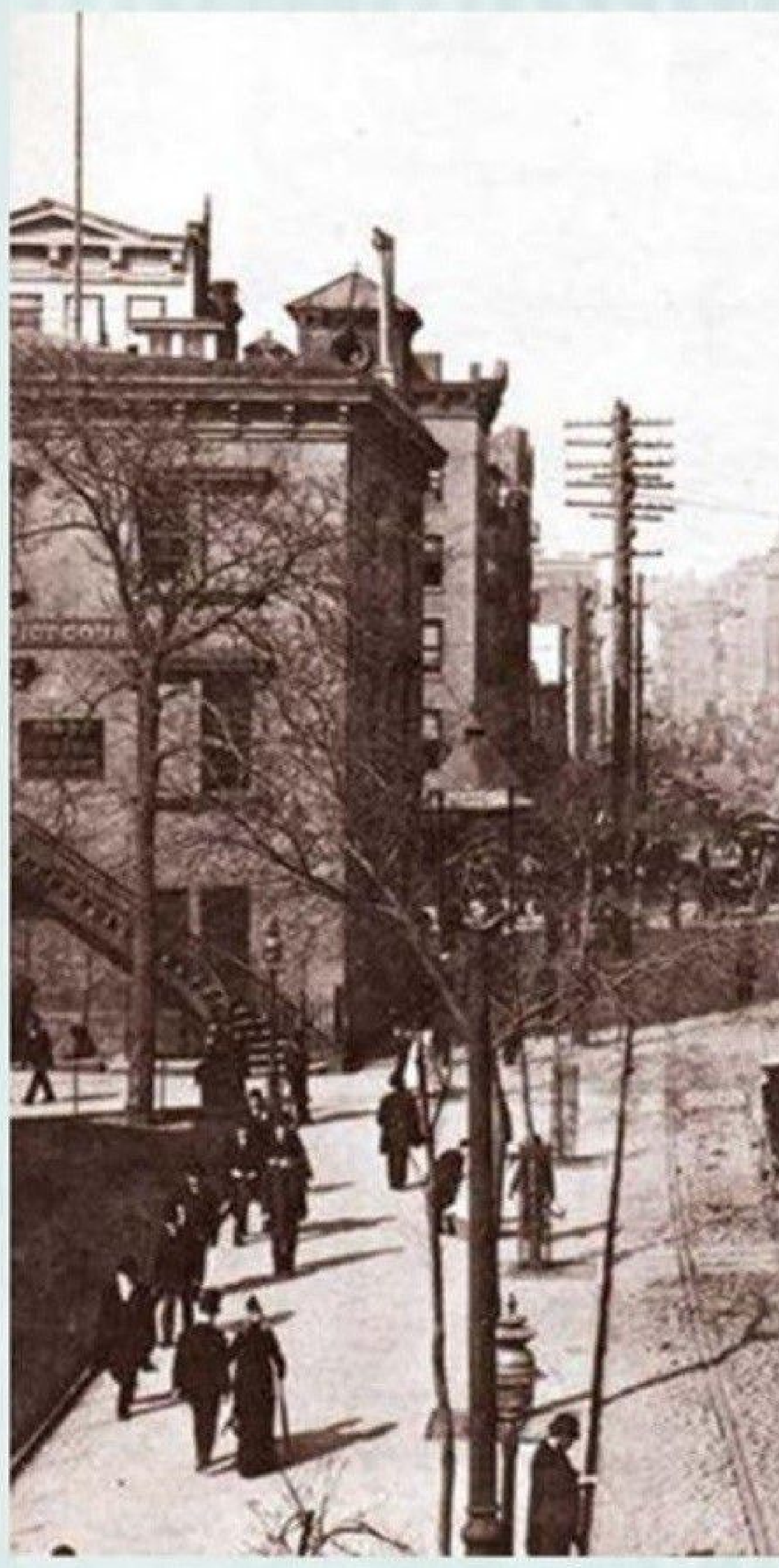
Written by David Llewellyn, *The Coney Island Chameleon* sends the Master to 1890s America where he poses as TS Mereath, purveyor of entertainments and curiosities. "There's a carnival in New York, so you get all sorts of exotic circus acts all grouping together," Scott explains. "They're outsiders, in a way, and then the Master sweeps down on their safe little community and starts tormenting them right across America. It's a nice excuse to get a variety of different voices and see the War Master in a completely different environment."

The final episodes – Tim's *The Missing Link* and David's *Darkness and Light* – form a two-parter in which the Master's goal is revealed and the Doctor joins the fray.

"I did a terrible pitch where the Master was king of this castle and had a creepy monkey as a servant or something," says Tim, cringing. "I was going for Gothic vibes, like *Frankenstein*. Scott was like, 'This could work with any other Master, but this is an incarnation who is on his A-game. He's not going to have a creepy castle and a monkey, he's going to have a full-on staff – people really working for him and passionate for him. So then it became this space hospital..."

"He's quite hands-on when it comes to pulling all the elements of his plan together," says Scott. "You just see the Master more confident here. He's still very charming, he's still very affable; he's got that strange courtesy and chivalry about him that [original Master actor] Roger Delgado had – but there's still that ruthlessness at the heart of him. There's a lovely speech that Tim wrote in the third episode where the Master reflects on the idea of genocide; it's just beautifully delivered by Derek, really chilling. There's no doubt that this is a man who has no empathy with the rest of the universe whatsoever."

> "Obviously we're aware of how the Doctor in the future doesn't recognise this Master."
>
> SCOTT HANDCOCK



Top: The cover for *Rage of the Time Lords* features the Master (Derek Jacobi) and the Doctor (Paul McGann). Art by Lee Binding.

Above: New York in the 1890s is the setting for the second story in the box set, *The Coney Island Chameleon*.

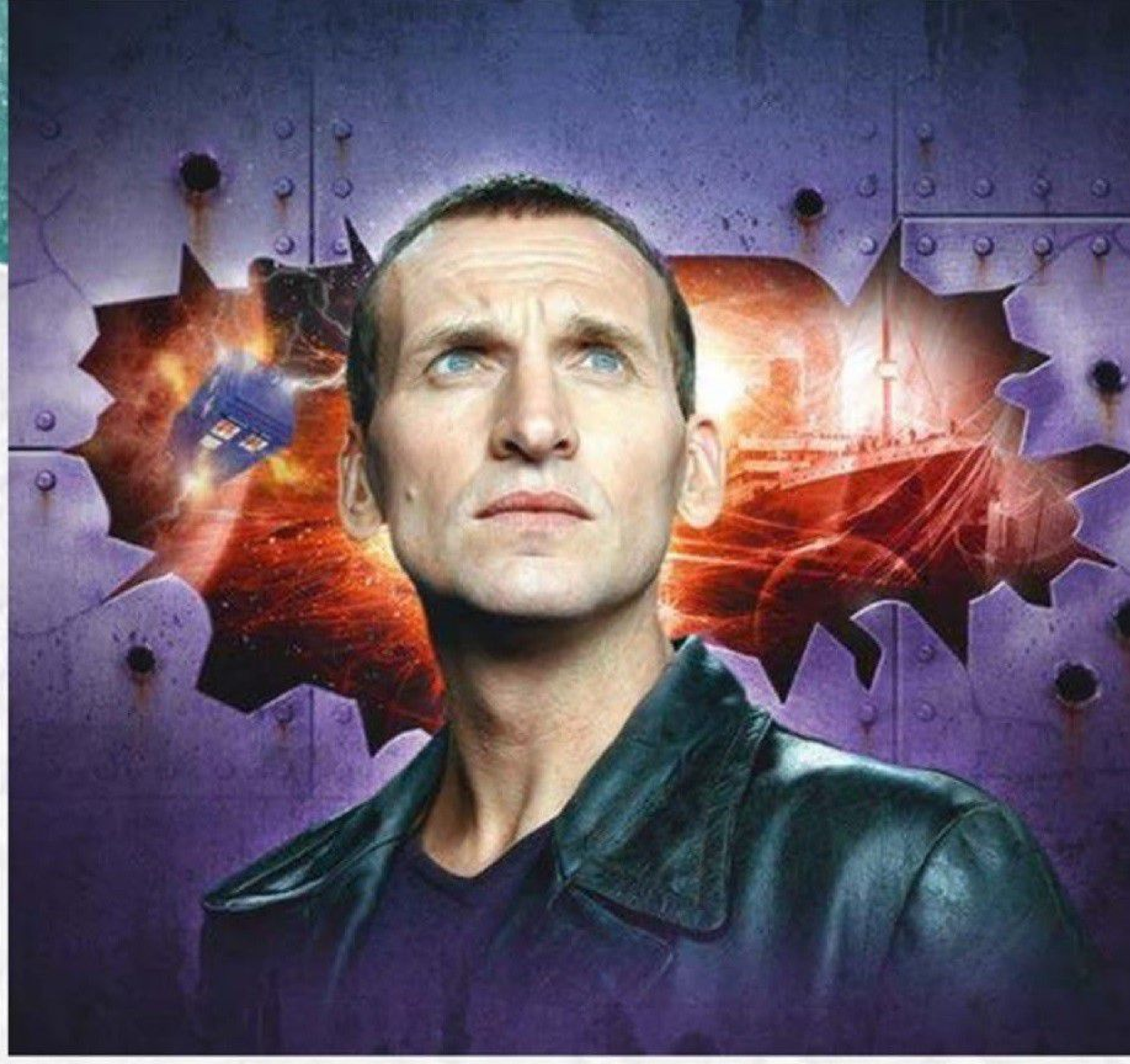
Left: The cast of *Rage of the Time Lords* includes Dominic Thorburn, Lu Corfield, James MacCallum, Shvorne Marks, LIz Sutherland-Lim and Derek Jacobi.

AUDIO DRAMA

Battle Scars

BIG FINISH
RRP £2.99 (download)
RELEASED July

Written by **SELIM ULUG**
Narrated by **NICHOLAS BRIGGS**



We've known since the 2005 episode *Rose* that the Ninth Doctor was present at major historical events, from the Kennedy assassination to the eruption of Krakatoa. He was also photographed with the Daniels family of Southampton, who had failed to board the doomed *Titanic* as planned – the suggestion being that he'd intervened. A new short story, *Battle Scars*, fills in the details.

"I loved that Doctor," says writer Selim Ulug. "There was humour about him, but there was also bitterness and anger that came out from time to time, and it's because he's relatively fresh from the Time War. Having to commit double genocide is going to take its toll! I think the gist of that series was him finding his way back to his true self, with [companion] Rose Tyler's help. This story takes place before *Rose*, so I had to ask myself, 'What kind of space is the Doctor in at this point?'

"It's not the very first adventure the Doctor has had since his regeneration," Selim reveals. "It's early days, but something has happened to the Doctor before. He ends up on the Daniels family's doorstep, and the Daniels family is wondering what to make of this guy. He is in a bit of a dark place – not as dark as the War Doctor, but still rediscovering his humanity."

For Selim, who is Canadian, depicting 1912 Southampton required some research. "Fortunately, the internet is your friend in cases like this," he says. "I had to look up what was going on in Southampton at that time. I had to look up information about the *Titanic* and how that was reported upon. I had to look at what day-to-day life was like: what kind of technology, if any, would be in a house in Southampton at that point in the century? Hopefully I've been consistent with what's known of the period."

Above: The cover for *Battle Scars* features the Ninth Doctor, as played on TV by Christopher Eccleston. Art by Mark Plastow.

Left: Photographic evidence of the Doctor's involvement with the Daniels family, as seen in *Rose* (2005).

AUDIO DRAMA

Torchwood: Serenity

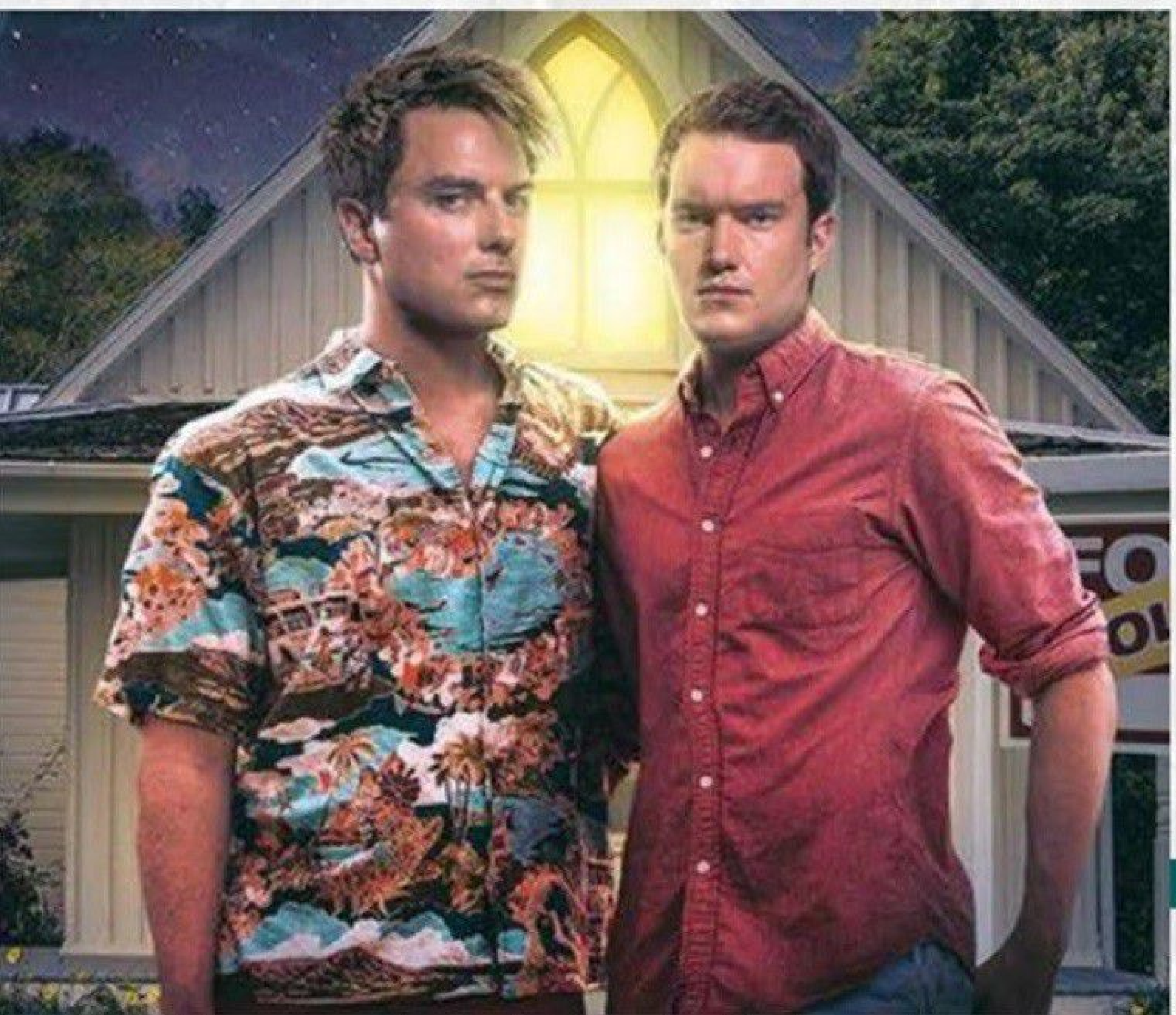
On an undercover mission in an exclusive gated community, Jack Harkness and Ianto Jones are about to face their biggest challenge yet: ordinary life.

"Bake sales and barbecues and the best-kept lawn competition..." says James Moran, writer of *Serenity*. "It's like, 'Give them what they think they wanted all along, and then make them realise that it's actually really frustrating!'"

Posing as married couple Ken and Ifan, the Torchwood agents make some interesting new friends. "Vanessa was the first person I thought of," says James. "I thought, 'In this very prim and proper environment, wouldn't it be funny to have someone who's [like] a walking *Carry On* film?' She doesn't just do double entendres, she does octuple entendres. Even Jack's going, 'This is a bit much!'"

James wrote two TV episodes of *Torchwood*, but he says *Serenity* is in a category of its own. "It's just so bizarre. For some reason, on audio you can get away with a bit more silliness. In a TV episode, you probably wouldn't have five minutes of two people having a conversation in a room, because it just wouldn't be visually interesting. But you can really run with that on audio, so I just kept getting stranger and sillier..."

He was in the studio to see lead actors John Barrowman and Gareth David-Lloyd perform his script. "I knew I could throw lots of stuff at them that they would just do brilliantly," he says. "But every time, they just knock it out of the park and do way more than I expected. They're so funny and they know their characters inside out. It was just a joy."



BIG FINISH
RRP £9.99 (CD), £7.99 (download) **RELEASED** July

Written by **JAMES MORAN**

STARRING

Captain Jack Harkness **John Barrowman**
Ianto Jones **Gareth David-Lloyd**
Vanessa **Ellie Darvill**
Kelly **Deirdre Mullins**
Bob **Joe Shire**

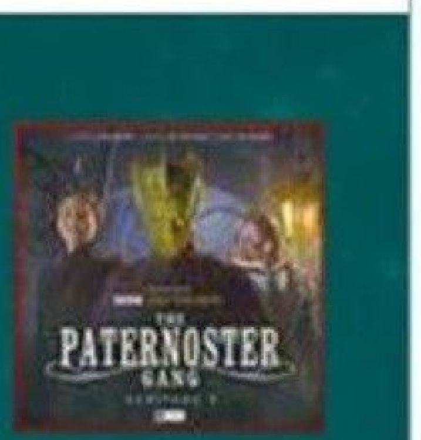
Above: The cast of *Serenity* – Joe Shire, Deirdre Mullins, John Barrowman, Gareth David-Lloyd and Ellie Darvill – with writer James Moran.

Left: In *Serenity*, Jack (John Barrowman) and Ianto (Gareth David-Lloyd) try to blend in with ordinary suburban life. Art by Lee Binding.

Upcoming Releases

AUDIOS

JUNE RELEASES



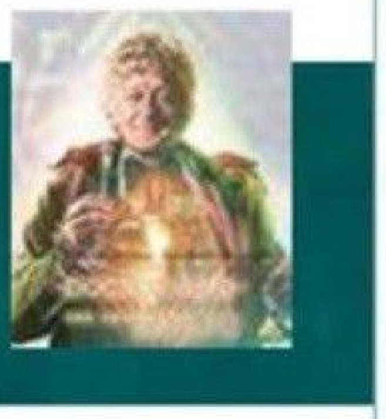
- *The Paternoster Gang: Heritage 1* by Jonathan Morris, Roy Gill, Paul Morris Big Finish £24.99 (CD), £19.99 (download)
- *The Companion Chronicles – The First Doctor: Volume 3* by Julian Richards, Guy Adams Big Finish £19.99 (CD), £14.99 (download)
- *An Alien Werewolf in London* [Seventh Doctor] by Alan Barnes, Big Finish £14.99 (CD), £12.99 (download)
- *Torchwood: God Among Us – Part 3* by Alexandria Riley, Robin Bell, Tim Foley, James Goss Big Finish £27.99 (CD), £24.99 (download)

- *Torchwood: Sargasso* by Christopher Cooper Big Finish £9.99 (CD), £7.99 (download)
- *Same Face* [Third Doctor] by Julian Richards Big Finish £2.99 (download)

JULY RELEASES

- *Legacy of Time* [multi-Doctor] by James Goss, Guy Adams, Jonathan Morris, Matt Fitton, John Dorney, Big Finish £44.99 (CD), £39.99 (download)
- *Memories of a Tyrant* [Sixth Doctor] by Roland Moore, Big Finish £14.99 (CD), £12.99 (download)
- *The War Master: Rage of the Time Lords* [Eighth Doctor] by Tim Foley, David Llewellyn Big Finish £22.99 (CD), £19.99 (download)
- *The Further Adventures of Lucie Miller* [Eighth Doctor] by Nicholas Briggs, Alice Cavender, Eddie Robson, Alan Barnes Big Finish £24.99 (CD), £19.99 (download)
- *Torchwood: Serenity* by James Moran Big Finish £9.99 (CD), £7.99 (download)
- *Battle Scars* [Ninth Doctor] by Selim Ulug, Big Finish £2.99 (download)

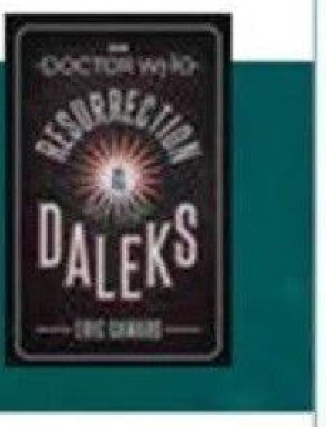
BLU-RAY



Monday 8 July

- *Doctor Who – The Collection: Season 10* [Third Doctor], BBC Studios, £56.16

BOOKS



Thursday 18 July

- *Resurrection of the Daleks* by Eric Saward, BBC Books £12.99

MAGAZINES

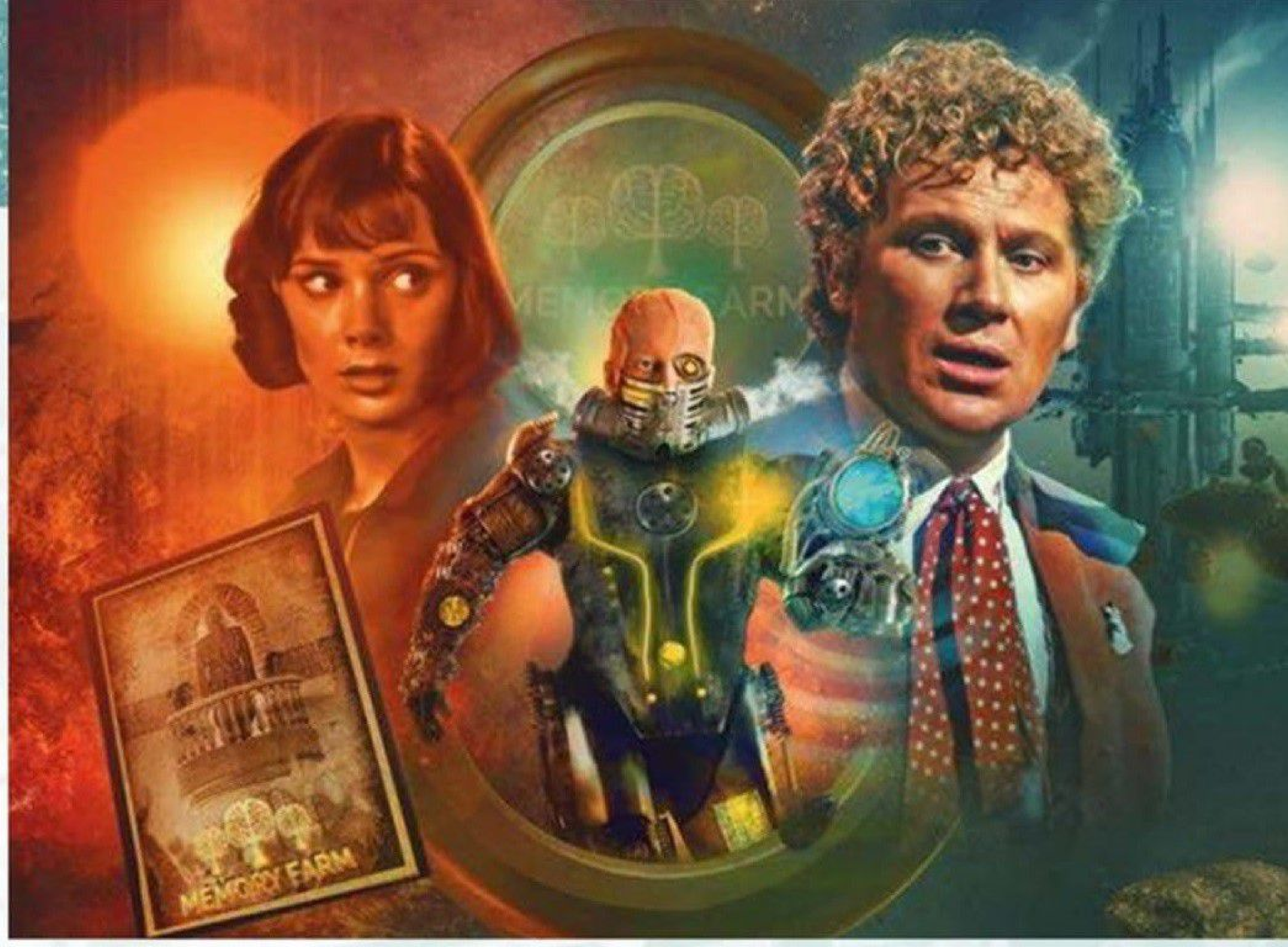
Thursday 27 June

- DWM 540, Panini £5.99

Information correct at time of going to press.

AUDIO DRAMA

Memories of a Tyrant



For the first time since 2014, Colin Baker and Nicola Bryant are back together on audio as the Sixth Doctor and Peri.

"It was great to be asked to write the first story of their return," says Roland Moore, whose script for *Memories of a Tyrant* kicks off a new trilogy. "The brief I was given was to write something that had some basis in technology that may not exist yet – so basically a *Black Mirror*-style idea, where there's something that we do now that could be extrapolated in science-fiction terms."

Roland came up with the Memory Farm, where a person's experiences can be retrieved from their mind without the imperfections of conscious recollection. "It's this state-of-the-art space station where memories can be interpreted, assessed... and sort of verified, really," Roland explains. "It's almost accessing your memories like a computer program – they become files in your head. It's always intrigued me that you can probably remember what you did when it's a special event, but you might struggle with answering something like 'What did you have for breakfast last Tuesday?' So it's the idea of a place that can actually process memories – the most mundane memory, or the most shocking memory."

When the TARDIS materialises aboard the space station, the Doctor and Peri find its staff preoccupied with the mystery of Garius Moro. "It's solely devoted to just this one man at the moment, because he's of such great importance," says Roland. "He's basically an old man who's been found in a cryogenic chamber on a spaceship. The cryogenic chamber failed, so he's aged 40 years since he got into it, and he has no memory of anything really. It's very frustrating for him. He's trying to be helpful – he's aware that there's all this interest in who he is, but he just can't remember anything."

The reason for the interest is that he may be Altrius of Kelfus Four, a man responsible for interplanetary genocide. "He basically destroyed billions of lives in a single afternoon," says Roland. "Garius Moro has absolutely no memory of whether he's this man or not. There are some on the space station who believe he is, and there's another faction that believe he's not and that he's being scapegoated.

"It's a fascinating aspect to look at, when you deal with old people who have perhaps committed horrendous war crimes, as to what would be the course of action in terms of punishment – especially if they had no memory of it," he continues. "You do think of atrocities of the past in the real world, and how people have been found years later and put on trial for them. It's that need for justice...

"I think the overriding thing I want the listener to feel is the 'Is he or isn't he?' aspect of it – whether he's this horrendous dictator or an innocent old man. That's something we play with quite a long way through the script, and hopefully the audience will make their own minds up. Until they get to the end!"

Along the way, the Memory Farm has an effect on both members of the TARDIS crew. "It was immense fun to explore the Doctor and Peri, and show a side of the Doctor's character that we've never seen before," says Roland. "Colin ran with that and really enjoyed it. Peri realises she can use the Memory Farm to delve into her own forgotten memories. She lost her father when she was really young, so there's an opportunity there for her..." **DWM**

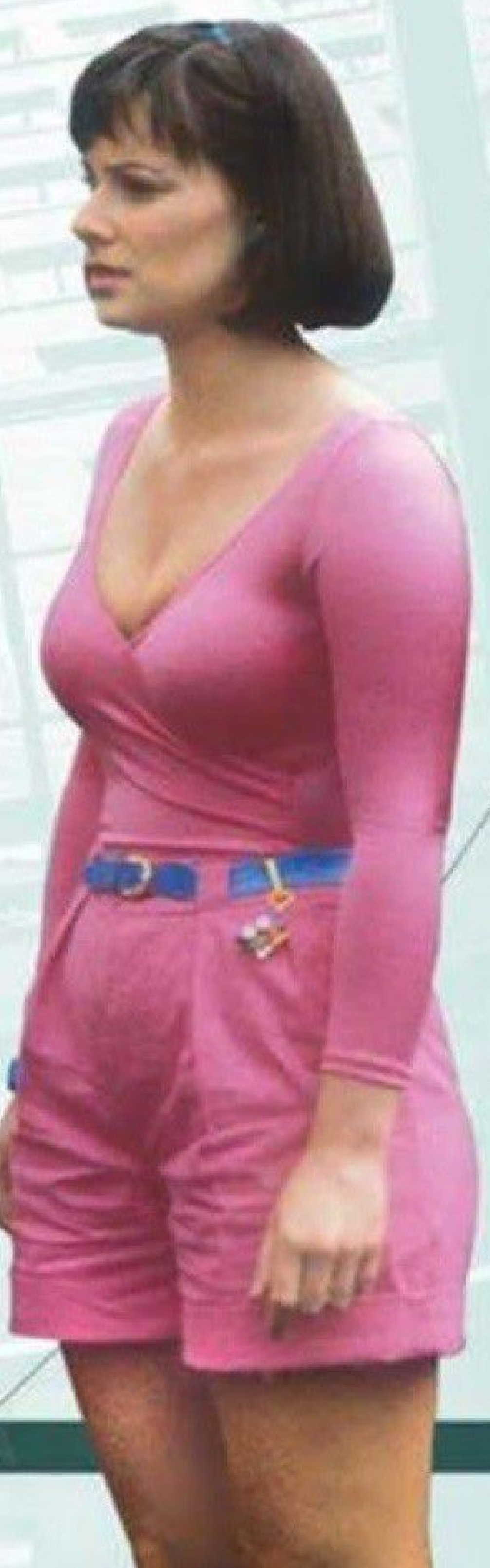
BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** July

Written by **ROLAND MOORE**

STARRING

The Doctor **Colin Baker**
Peri Brown **Nicola Bryant**
Varish **Diane Keen**
Kennedy **Sean Connolly**
Offram **Caleb Frederick**
Otwoe **John Green**
Garius Moro **Joseph Mydell**
Naras **Charlotte Strevens**
Grisk/Venorg **Steven Wickham**

Above: Peri (Nicola Bryant) and the Doctor (Colin Baker) in *Memories of a Tyrant*. Art by Lee Johnson. **Below left:** The cast of *Memories of a Tyrant* includes Sean Connolly, Joseph Mydell, Nicola Bryant, Colin Baker, Diane Keen, Steven Wickham, Charlotte Strevens and Caleb Frederick. **Below right:** Peri in *Attack of the Cybermen* (1985).



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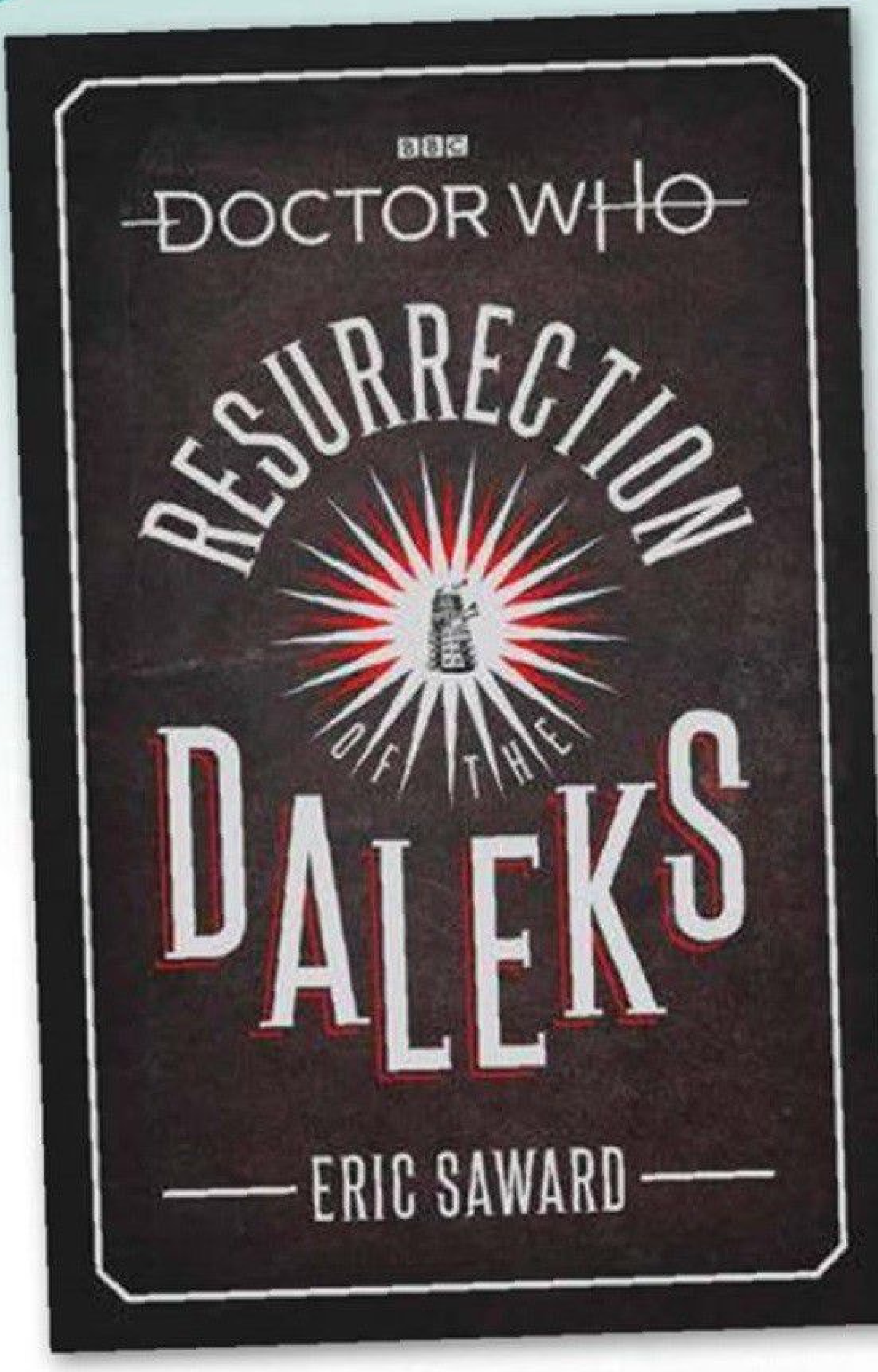
BOOKS

Resurrection of the Daleks Revelation of the Daleks

BBC BOOKS
RRP £12.99 each
PUBLISHED 18 July (*Resurrection*) and 14 November (*Revelation*)

Written by **ERIC SAWARD**

Preview by **BENJAMIN COOK**



"I never liked the Daleks," Eric Saward insisted last issue. Even though he wrote the mid-1980s heavy-hitters *Resurrection of the Daleks* and *Revelation of the Daleks* for TV?

"Well, as you can see in *Revelation*, they aren't in it much," he points out today. "They were just something that had to be used. I didn't want to, because I didn't want to go back to old monsters. I wanted us to crack on and do our own."

But what if Eric – who also script-edited the TV show from 1982 to 1986 – has had a change of heart? Over the past year, he's been adapting his two Dalek serials for BBC Books. They're the only 20th-century *Doctor Who* TV stories that hadn't been officially novelised, until now. Why didn't he do it back in the day? "Well, I was just fed up with it," he says. "I'd left *Doctor Who* [in 1986] and I didn't really want anything more to do with it."

What finally persuaded him to do the novels? "A lot of people had been asking me, 'When's it going to happen?' I said, 'Well, I wouldn't mind doing it *now*, but someone's got to ask me.' And I thought, 'Maybe if I wait, I'll have gone before someone gets around to it,' so I dropped a note to BBC Books. They were delighted, jumping all over it. I was amazed."

Resurrection of the Daleks portrays the fifth incarnation of Doctor Who ("His voice came back to me almost immediately," Eric says), whose pleasant, open face is yet to succumb to spectrox poisoning. The novelisation will be published in July, in hardback. *Revelation of the Daleks* (portraying Doctor Who's sixth incarnation, whose physical appearance later changed when he fell off an exercise bike) will be released in November. Paperback 'Target' editions of both books will follow in 2020.

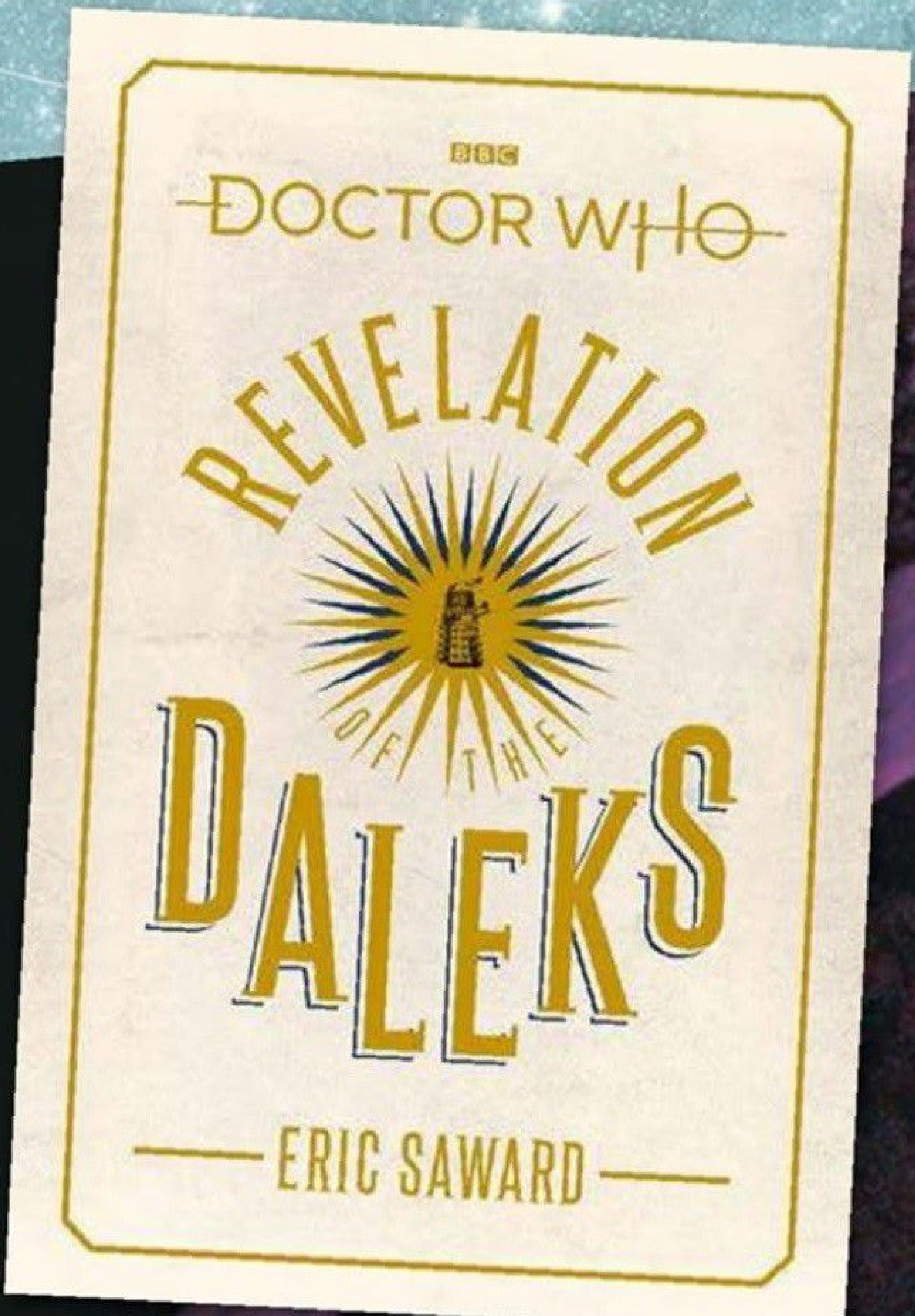
If you're a fan of a certain age, we bet you get a special frisson when you hear those words: 'Target Books'. From the 1970s to the early 1990s, the much-loved children's imprint published over 150 *Doctor Who* novelisations, often by the writers of the TV serials on which they were based. Back then, Eric penned four, kicking off with 1982's *Doctor Who and the Visitation* (based on his first TV serial, which had aired earlier that year). "My first novel," remembers Eric. "It was not terribly well done. I was a bit disappointed. I'd tried something, but I still had a lot to learn."

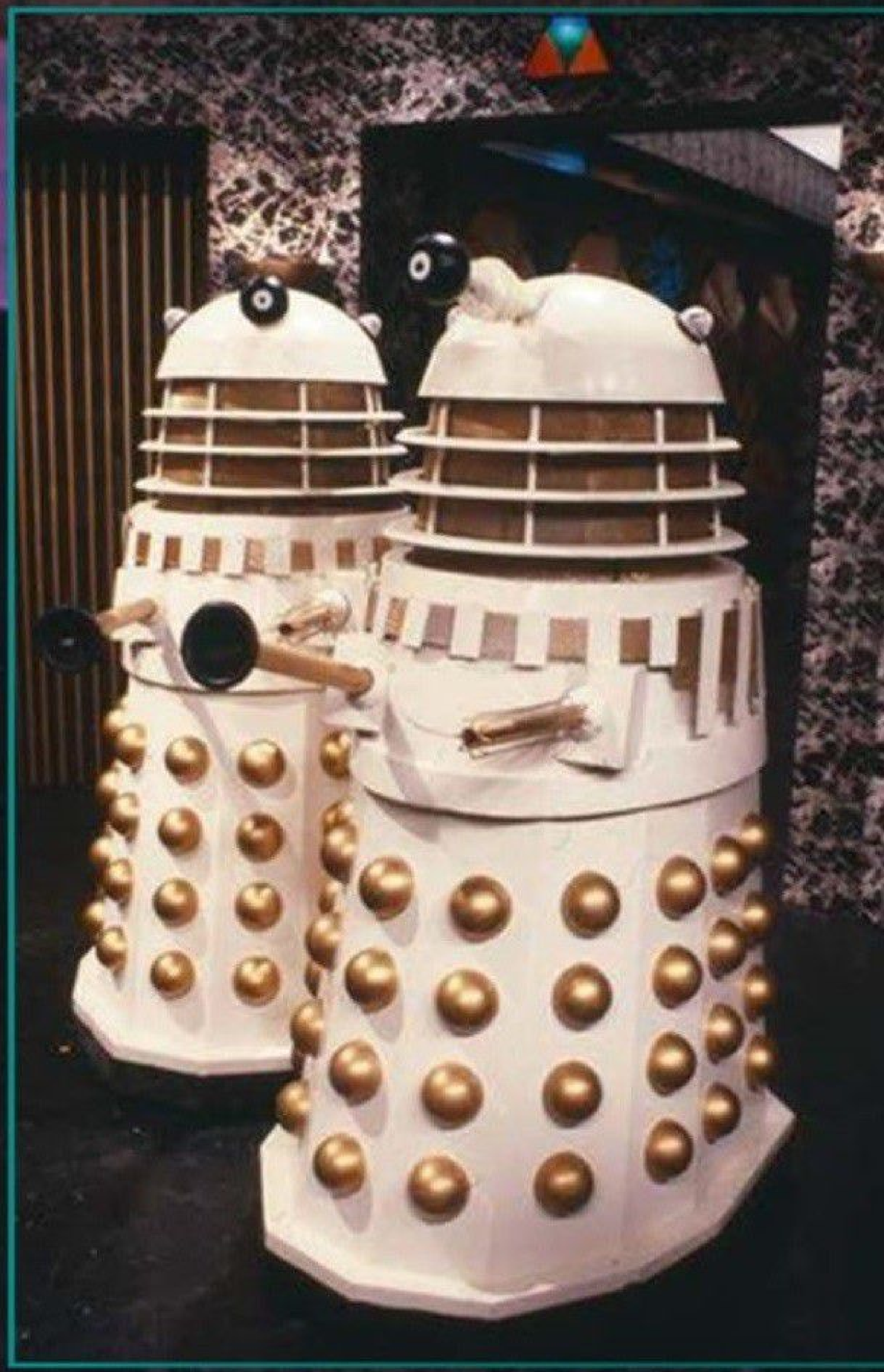
His other 1982 serial, *Earthshock*, was novelised by Ian Marter, because Eric was busy. "I wasn't overly pleased with it. I think Ian rushed it. It was a bit slapdash." Later, Eric wrote *The Twin Dilemma* in 1986 (a novelisation of Anthony Steven's 1984 *Doctor Who* TV serial) and, also in 1986, *Slipback* (based on Eric's Radio 4 *Doctor Who* play, broadcast the previous summer); later still came 1989's *Attack of the Cybermen* (based on the 1985 TV serial that was written by Eric but credited to the pseudonymous Paula Moore) – which Eric had been commissioned to write in January 1986, several months before he resigned from the TV show. Eric says of these novels: "The thing I didn't do, certainly with *The Twin Dilemma*, was really take an awful lot of notice of the scripts. I went off in my own direction."

Has he done that with his 2019 Dalek novels too? "I watched back the TV episodes, to remind me. And I *looked* at the scripts. I saw lots of faults in them, which weren't all mine, so I thought, 'I don't want to start grumbling and moaning about this. Just go off and do it in your own inimitable way.' So that's what I've done. They're different to the TV versions. And I've rewritten a lot of the dialogue. If you like [the novelisation of] *The Twin Dilemma*, you'll probably like these."

Above: The cover of Eric Saward's long-awaited book *Resurrection of the Daleks*.

Right: Davros (Terry Molloy) is threatened with execution by the Doctor (Peter Davison) in a tense scene from *Resurrection of the Daleks* Part Two (1984).





Despite his misgivings about the Daleks, Eric did lots of cool new stuff with them on TV. In *Revelation*, he divided them into Imperial and Renegade factions ("Yes, that hadn't been done before") and gave us a transparent Dalek ("Well, I was trying to do something different"). And it was the first time we saw Daleks hover. "Also Davros," Eric points out. "We put the firing thing on him so that he could actually go up stairs. Everyone said, 'You can't do that! It's the Holy Writ that Davros sits there.' I thought, 'Yes, Davros sits there and does nothing. Let's spin things around.' Give 'em depth. Even Davros was a child once – and must have had a terrible childhood – so he must have thoughts outside of the ranting and raving. And he's a funny guy.

> "I was trying to do something different."
>
> ERIC SAWARD

"I didn't really get him right in *Resurrection*, but by the time I got to *Revelation*, where he'd changed quite substantially, that was real fun. I went in with a much more open mind. Writing him again, in these novels, has been fun too. As it should be, because the show should be fun. It can be exciting, it can be a little bit wild, but it should always be fun – and funny."

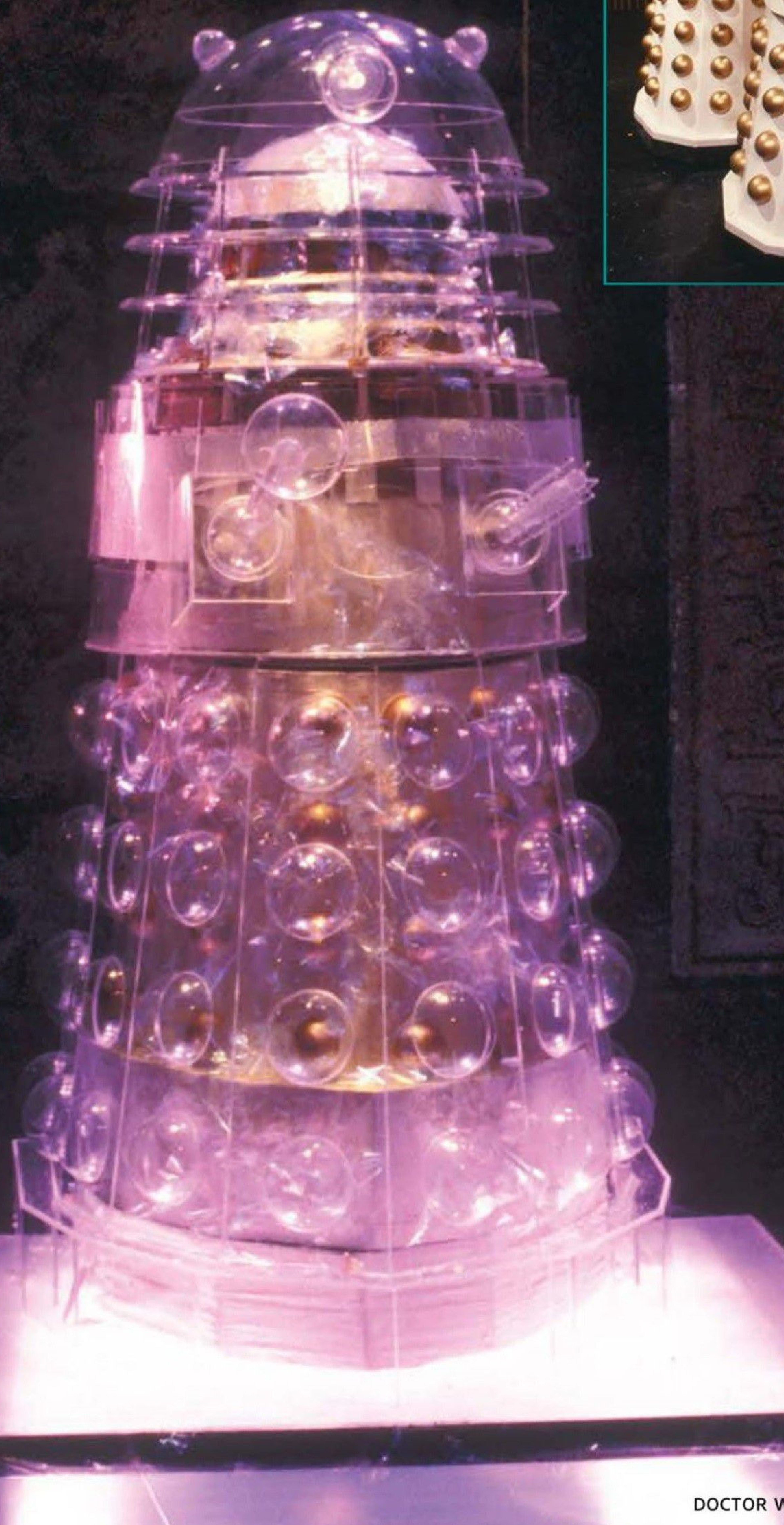
In print, has Eric warmed to the Daleks at last? Not entirely. But he *has* been reminded of a few longstanding truths: "Never sustain a sequence of Daleks talking for very long, because it gets boring. They're overrated as tough guys. And they're very restricted in what they can do. On television," he quickly adds. "At least on the page you can have them dancing pirouettes." **DWM**

Above left: The cover of *Revelation of the Daleks* echoes the white-and-gold colour scheme of Davros' Daleks in the story.

Above centre: A levitating Davros attacks Orcini (William Gaunt), his would-be assassin, in Part Two of *Revelation of the Daleks* (1985).

Above right: Two of the Daleks loyal to Davros in *Revelation of the Daleks*.

Left: *Revelation of the Daleks* featured a transparent Dalek with a gruesome secret.



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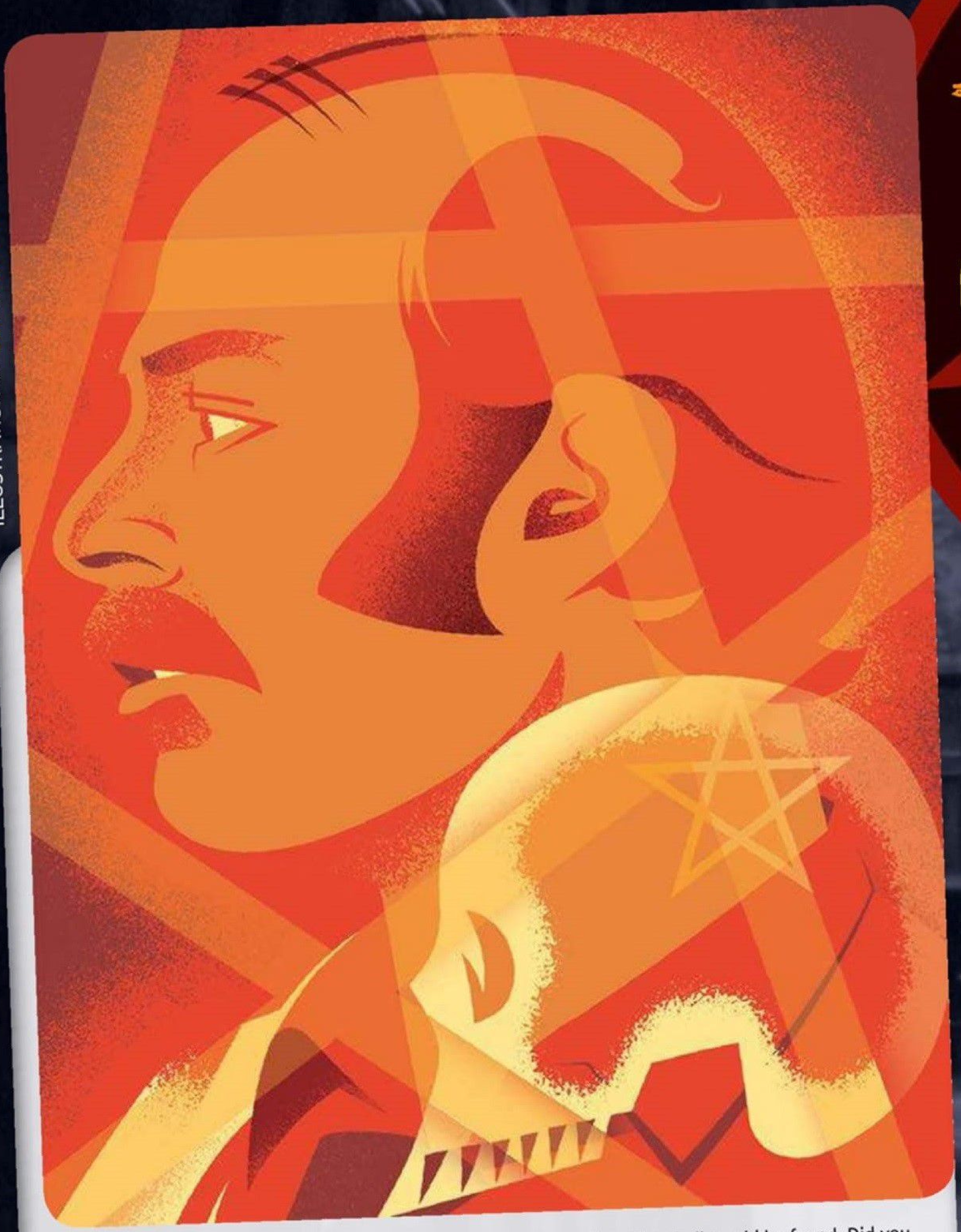
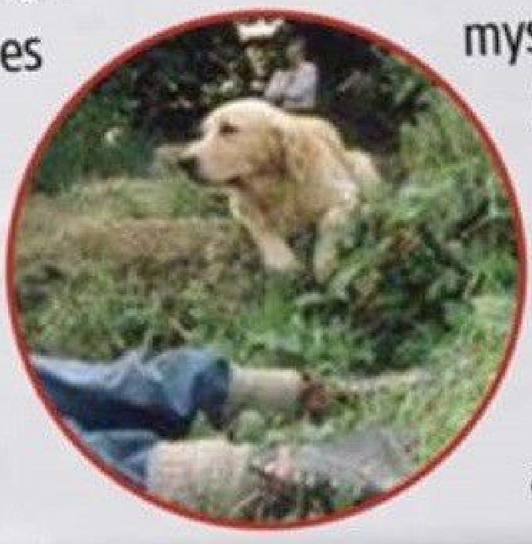


THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#21: Doctor Fendelman

Image of the Fendahl (1977)



Don't be a fool, Adam! Just because a hitchhiker has died in mysterious circumstances in the wood, that is no reason for us to interrupt our work. Hitchhikers die in mysterious circumstances in woods all the time! Yes, I admit, one of the guards has also been killed in identical but equally mysterious circumstances. But let us not leap to wild conclusions about there being a "murderer in our midst". It could all be a coincidence!

Listen to me, Adam, and I shall explain! As you know, the skull you found was buried in volcanic sediment 12 million years old, according to Thea's excellent potassium-argon test. So, I ask myself, how can this be?

There is only one logical explanation! That skull is the skull of the earliest of man's ancestors. Yours and mine, Adam, yours and mine. Of this I am sure. But man did not evolve on Earth. No, we are all descended from an alien space traveller! A being from another world! Yes, Adam, almost exactly like in *Quatermass and the Pit*! It cannot be a coincidence!

I see you are sceptical, Adam. I can see it in your sarcastic face. But hear me out! It all began when I was working on a missile guidance system and detected a sort of vibration, or sonic shadow. That led me to develop the time scanner, which told me where the skull would be found. Did you not think it strange *that I knew exactly where to dig*? And since then, Max and I have been doing experiments in secret together in my laboratory.

You see, I believe that sort of vibration, or sonic shadow, was the moment of death of this alien traveller! An enormous surge of power, a massive in-pouring of energy, a concentration of power as though to store! But then I ask myself, *where* would this power be stored? I found the answer by x-raying the skull, which revealed a pentagram as part of the bone structure itself! I believe it to be a form of neural relay. It is interesting, is it not, that for as long as man can remember, the pentagram has been a symbol for mystical energy? Yes, Adam, just like the bit about the horns in *Quatermass and the Pit*! It cannot be a coincidence!

That left me with the question *why*. I ask myself, why is this energy being stored? And then I realise. It is because when it is released by the intelligent application of advanced technology it will act as a beacon, a signal if you like, indicating that there is intelligent life on Earth! And mankind will, at last, meet its destiny! All that remains is for me to use my scanner to get a visual representation of the owner of the skull and we will know the true genesis of *Homo sapiens*! Imagine it – we will *see the face of the very first human, Adam!* Or Eve, if it's a girl!

I have been a fool, Adam, a blind fool! Why didn't I listen? Because I was a deaf fool too! Of course the two identical mysterious deaths were not a coincidence, how could they have been? I should have heeded the Doctor's warnings, rather than having him locked up! And I should have realised that, of course, the skull was *absorbing* energy caused by my scanner damaging a time fissure.

Why did I not think it strange that I chose to site my experiments in *an area known for supernatural activity*? Why did I not think it strange that Thea always *went a bit funny when left alone with the skull*? Why did I not think it strange that Max *had copies of* New Satanist *delivered to the priory?* And now, through a combination of my scanner, the skull, the fissure, Max convening a meeting of a coven in the cellar, Thea being used as a psychic medium, Mother Tyler's fruit cake and a disco version of the *Doctor Who* theme, an ancient evil known as the Fendahl will be summoned from beyond the grave and the whole world will be plunged into chaos and death!

Because now I see the truth, Adam! My own name is Fendelman, man of the Fendahl! How could I have been so blind! Only for this have generations of my fathers lived! My whole life has been leading up to this! Manipulated, as though by some unseen hand, as though to replicate almost exactly the plot of *Quatermass and the Pit*. I have been used! You have been used! *Mankind has been uuuuused!!!*

As told to Jonathan Morris

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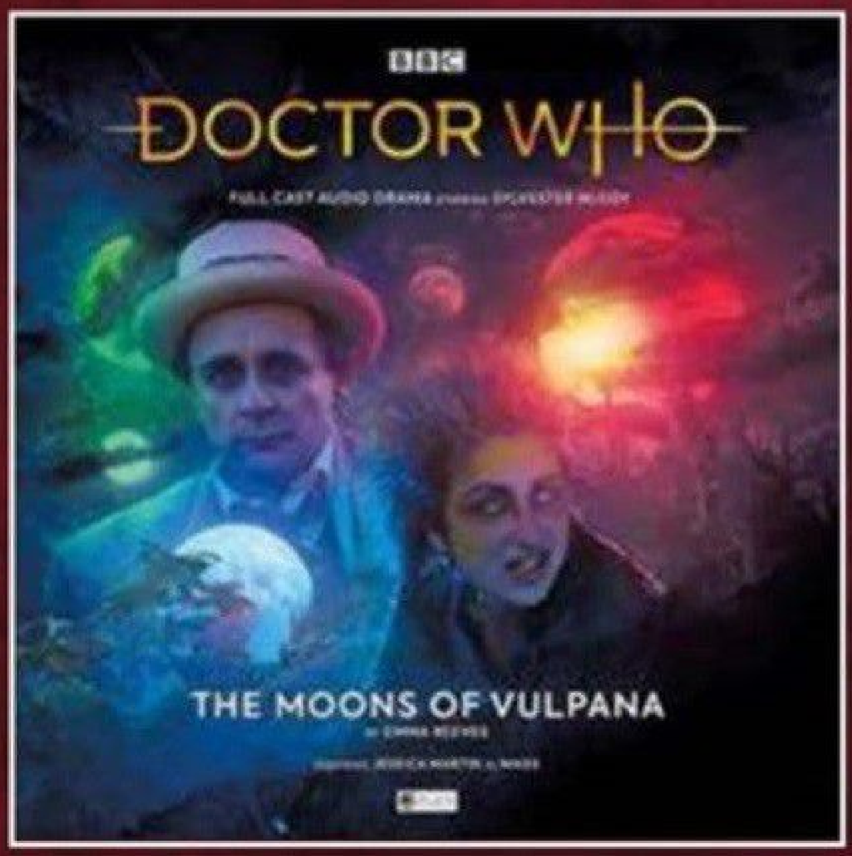
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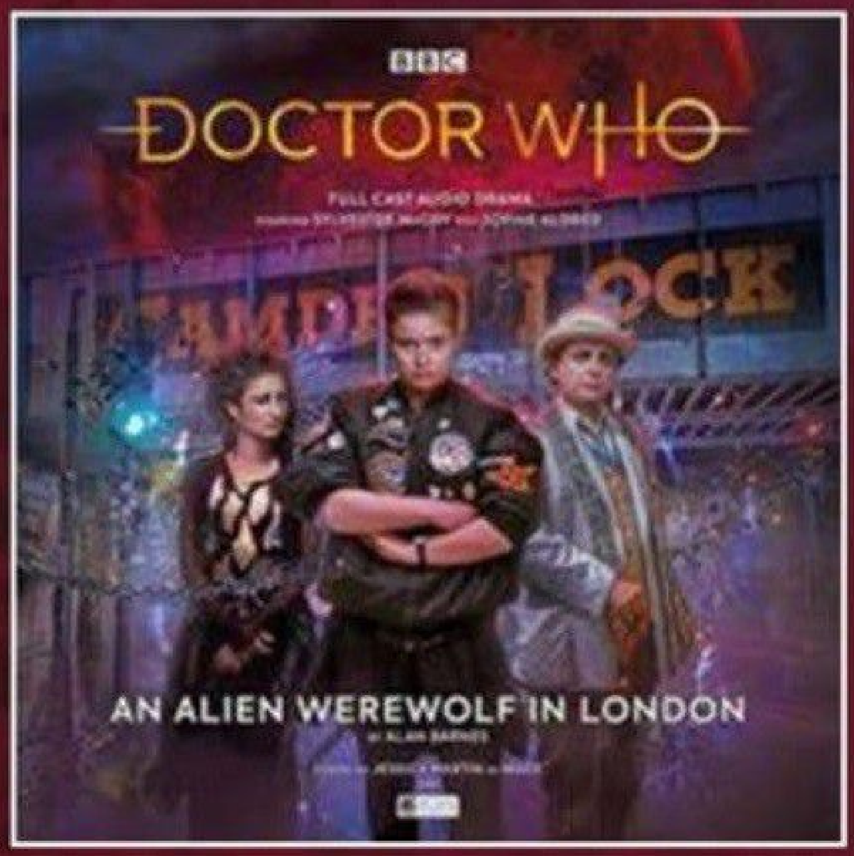
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